



A CONTINUING EXPLORATION AND REVIEW OF THE WILLIAM DESMOND TAYLOR CASE

This issue is a reprinting of over 400 clippings, originally published between 1913 and 1922, from dozens of newspapers, trade journals and fan magazines, pertaining to the film career and life of William Desmond Taylor. Today Taylor is remembered solely as the victim of Hollywood's most intriguing murder case; his distinguished career and interesting life have been totally forgotten and ignored. The clippings in this file only include material written about his film life and career prior to the murder; it would take a library to hold clippings about the murder itself.

Many of the items originally came from press agents, who were well-known as tellers of tall tales. So merely because it appeared in print does not mean it was true, or that Taylor actually said it (if he was quoted). But the material does give an impressive cumulative portrait which surpasses the hype of any individual clipping: his films, his leadership role in the film industry, his personality, his life.

Clippings duplicating the same material have generally been eliminated unless they contain some information not found in the alternate clipping(s).

Clippings of mere film reviews are not included.

Although some of the publications were based in New York, all of the clippings are datelined from the Southern California area unless otherwise indicated. The clippings have been placed in approximate chronological order by publication date. Because there was more "lead time" required for newspapers on the East Coast, or weekly journals, or monthly magazines; strict chronological order by publication date has not been adhered to. Rather, an attempt has been made to place the clippings in order by the date they were written (or the date of the event referred to), based upon the textual content of each clipping. It should also be kept in mind that East Coast clippings were datelined several days prior to the publication date, so if a New York clipping refers to an event "last Wednesday," it may have taken place 10 days or so prior to publication.

The author/columnist has been identified when known, but some of these clippings were originally extracted without making note of the author or columnist. Referring to the original

source material may supply that information if it is needed.

Some of the clippings have been edited to remove material not pertaining to Taylor, or material duplicated elsewhere. Editing is usually indicated by...

Some minor typographical errors have been corrected. At other times, evident typographical errors have been left alone. If typographical or editorial errors have been unaltered (strange grammar, errors in spelling, incorrect data, etc.) they are so indicated by [sic]. Brackets are also used to occasionally interpolate useful data.

Those unfamiliar with the silent film era may be confused by the many names of the film companies given. Sometimes reference is made to an owner, or a producing company, or a studio, or a distributing company. It is a slight oversimplification, but it may be convenient to consider these companies for which Taylor worked as essentially the same:

(1) New York Motion Picture Co. (despite the name it was located in Santa Monica); Thomas H. Ince Co.; Kay-Bee; Bison

(2) Morosco; Pallas; Bosworth, Paramount

(3) Paramount; Famous Players-Lasky; Zukor-Lasky; Realart

Some clippings contain the word "gay." This word is never used in its modern sense, but only in its original sense meaning "cheerful, lively, merry."

Some clippings contain the word "vampire" or "vampire pictures." This word is never used to refer to a Dracula-type vampire; the word always refers to "a woman who entices men to her own advantage."

In the silent film era, the terms "producer" and "director" were often interchanged freely. So Taylor is sometimes referred to as "producer."

Sometimes the "working" title of a film will have been changed by the time the film is released. For example: "Young America" became "The Boy" and was finally released as "The Soul of Youth"; "The Lifted Veil" was released as "Beyond"; "The Noose" became "The Green Temptation"; etc.

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11-8-13 *Moving Picture World*

William D. Taylor, the newly engaged leading man of the Vitagraph Western, is an actor of wide experience and of ever growing favor in the film world. An artist, clever and versatile, he has proved himself a valuable addition to a stock company, whose demands necessitate a wide variety of talents from its members. Mr. Taylor, besides acting opposite Miss Anne Schaefer in Western dramas, will be cast for the leads in the Indian romances, the society and domestic plays and high comedies that the Vitagraph Western will essay to produce.

(Taylor began film work early in 1913 for the Thomas H. Ince Film Co.; his first film was "The Iconoclast." Ince publicity of the time paid scant attention to the actors, so it was not until he was hired by Vitagraph, late in 1913, that Taylor's name began to appear in publicity notices.)

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4-26-14 *New York Telegraph*

William D. Taylor is the recipient of a particularly graceful tribute. A number of the "Extras" who appeared with him in the Vitagraph film "Captain Alvarez" clubbed together and presented him with a handsome Russian leather bookcase. (I never saw one in my life but that's what friend Willis says.) Inside of which was a folded letter "To William Taylor, actor, good fellow and gentleman, who will always be thought of by the undersigned as 'Captain Alvarez.'" This comes of treating every one, star and supe, alike.

(Richard Willis was Taylor's press agent and manager during 1914-1915. "Supe" refers to supernumerary, or "extra.")

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4-18-14 *Moving Picture World*

Santa Monica Vitagraph players were given a surprise when many notices were received that two weeks were left in which salaries would be paid. Those who were notified were William D. Taylor, Myrtle Gonzalez, Karl Kormes, Jr., Daisy Smith scenarist [sic]; Miss Kendrick, cashier and secretary; Mrs. McAllister, of the film department, and several members of the stage end. The decisions of the player folk as to new locations have not been made.

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4-25-14 *Moving Picture World*

William D. Taylor, leading man, who left Vitagraph last week, was the eloquent toastmaster at the Wednesday night fellowship dinner of the [Photoplayers'] club. He told how the actors should bear in mind "fellowship" when at the club, and not to pair off and create cliques. His talk was heartily received.

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5-24-14 *New York Telegraph*

Changes may come and changes may go, but it looks as if the Vitagraph Theatre would continue to

keep its doors welcomingly and hospitably open to the public for some time, judging from the enthusiastic audience which greeted the new film bill which opened last Monday night at Broadway and Forty-fourth street

...The closing attraction was "Captain Alvarez," a beautiful six-part drama, with William D. Taylor and Edith Storey in the leading roles. The scene is laid in Argentina during one of the many revolutions through which the South American countries seem to be always passing. Captain Alvarez is in reality an American soldier of fortune who casts in his lot with the rebels in order to win the girl he loves. At one point in the play he breaks away from a band of federalists who have captured him and on his favorite horse he dashes at full speed down a steep incline, and across a narrow hanging foot bridge, swaying over a deep ravine. It is one of the most daring feats of horsemanship that has ever been attempted for motion pictures, and William D. Taylor deserves full credit for the most stirring "stunt" seen in this city in many a day.

(This was the New York premier of Taylor's biggest film as an actor. It was generally accepted that the dashing ride of "Captain Alvarez" across a foot bridge was actually done by Taylor, and not by a stunt man. Unfortunately, as is the case with most of Taylor's films, no known copy of the film survives today. "Captain Alvarez" was one of the first feature films produced in California.)

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6-6-14 *The Clipper*

Richard Willis

William D. Taylor received a wire from a New York friend which runs "Congratulations, Billy, you have captured New York fans with your performance of Captain Alvarez. Prepare for requests for photographs, you Irish lady killer." Taylor is Irish all right, but he object to the appellation, "lady killer." He says he isn't a lady killer, but—well, he IS Irish!

Lovers of dare devil riding can get their fill at the new Vitagraph show. Taylor is a wonder in the saddle.

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6-13-14 *The Clipper*

Richard Willis

William D. Taylor, now filling a special engagement with the Balboa Company, has received a contract to write three vaudeville sketches, one of which is for the Orpheum circuit. It is not generally known that Mr. Taylor has written a number of successful sketches, including "The Mills of the Gods," or that he is engaged upon a psychological three-act play which may make its first appearance in Los Angeles. He is also the author of several photoplays.

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6-20-14 *The Clipper*

Richard Willis

William D. Taylor of the Balboa Company, has broken into the directing end of the business with a

two-reeler, entitled "The Judge's Wife." Taylor has been a capable and well-known actor for many years, and should make an excellent producer.

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7-4-14 *The Clipper*

Richard Willis

William D. Taylor is a success at directing, and his first picture, a three reeler, has given much satisfaction. He is now working on his second three reel production, and is acting in it. Neva Gerber (Delorez) is his leading woman.

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7-6-14 *Los Angeles Tribune*

Ever since the actors and actresses began abandoning the legitimate stage for motion pictures they have, along with directors, authors and camera men, been fighting a battle for recognition of their work with the manufacturers. Demands have been made that their names appear on the screen cast and in the advertising matter made for the picture, which consists of lithographs, photographs and heralds. In most instances the manufacturers have acceded to the wishes of the players, with the result that the names have proved big assets to the pictures by enabling the public to learn the names of the favorites

At this time there is much agitation for a "demand for recognition," and it is probable all contracts of the future will contain a clause relative to this matter, owing to three, six and twenty-four sheet posters being displayed advertising the Vitagraph six-reel feature, Captain Alvarez, to be exhibited at the Woodley Broadway theater this week, which do not mention the name of William D. Taylor, who played the title role. The picture proved itself a record breaker by attracting capacity houses for sixty days at the Vitagraph Theater, Forty-second street, New York city—the longest run of any picture so far produced

Mr. Taylor has explained to his many friends at the Photoplayers' club that the action of the Vitagraph company is the result of his leaving their employ following the completion of the picture, when he secured a better contract, at advanced salary, to become director and leading man for one of the Balboa feature films company; but a majority look on this act as a straight from the shoulder biff in the face of the profession. Mr. Taylor has been on the stage and in pictures for a dozen years or more. For three seasons he played opposite Fanny Davenport, and has been associated with other stars of equal fame. In the making of Captain Alvarez more than 17,000 feet of negative was exposed, and almost 11,000 was cut in order to make the picture short as possible, and to use the term of the studios, retain all the "punches." In this Mr. Taylor had an excellent opportunity to display his many accomplishments, including horsemanship, athletics, dramatic ability.

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7-7-14 *Los Angeles Herald*

William D. Taylor has amply proven his right to a director's position, as his first two pictures have turned out big successes

It is no easy matter to direct and to act one's own leads, but Taylor not only does this, but is able to write a novel and stirring story. Since leaving the Vitagraph, where he did excellent work, Taylor's services have been in demand, and he has received tempting offers as a leading man, but he made up his mind to try his hand at the producing end.

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7-9-14 *Los Angeles Times*

An unusual feature in connection with the presentation of "Captain Alvarez" at the Woodley Theater will occur at 8 o'clock on Thursday and Friday evenings when W. D. Taylor, who stars in this great Vitagraph film which holds all New York records, will appear at the Woodley in person and tell you something, not only about the making of this masterpiece, but also of film making in general

Taylor, who was a "legit" star before movies were invented, is a capital talker, and the incident will doubtless be of marked interest to thousands of picture fans.

(Taylor's personal appearances at the Woodley took place on 7-9-14 and 7-10-14.)

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7-24-14 *The Clipper*

Richard Willis

William D. Taylor was present when "Captain Alvarez" was shown at Woodley's big theatre here. Taylor, who took the title part in this sensational picture, made a neat little speech. "Captain Alvarez" has been packing the house.

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c. July. 1914 ? (clipping in Balboa scrapbook)

William D. Taylor is in receipt of a letter from his employers which congratulates him upon his first two pictures and which openly says that the second one is one of the greatest pictures ever produced. Taylor is now producing a five reel feature with pretty Neva Delorez Gerber leading with himself. William Wolbert plays the heavy. In addition to this Mr. Taylor has been elected first Vice President of the Photoplayers Club.

(This clipping and several others were copied from the Balboa scrapbook on file at the Long Beach Historical Society. No source or date for some clippings were noted in the scrapbook, so the dates must be approximated based upon the content of the clipping.)

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7-11-14 *The Clipper*

Richard Willis

From now on William D. Taylor will produce his own stories at the Balboa, as well as act the leads in them. He made good in his first picture, which is not

surprising when one takes his long experience into consideration.

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8-9-14 *New York Telegraph* The Roamer

For some time past, owing to the absence of Fred Mace in Europe, the Photoplayers' Club of Los Angeles has been without a resident head and owing to the calls of the beaches and hills during the Summer season the interest in the club sagged a lot and the members in good standing met in several "get together" conclaves with the result that interest has been revived and the club was never in a more prosperous condition than now. On the night of the twenty-ninth of July, a supper was given by the members who attended with their sweethearts and wives, an excellent repast in which a cabaret performance by members figured, followed by a dance. One hundred and forty sat down to the supper and the event was so successful that it will be repeated monthly. Joseph De Grasse is the present president of the club, William D. Taylor, the vice president, and Bert Bracken, the second vice president.

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8-2-14 *New York Telegraph* The Roamer

At the Balboa studios William D. Taylor is producing some fine pictures with Jackie Saunders as his lead. Taylor is still basking in the sun of popularity for his fine acting in "Captain Alvarez." Bert Bracken is producing for the other company at the Balboa.

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8-16-14 *New York Telegraph* The Roamer

Two companies are working at the Balboa studios, one under William D. Taylor, and the other under Henry King, during the absence of Bert Bracken on holiday bent. Taylor is producing a big five-reeler, not yet named, with Neva Gerber opposite himself, and King has the assistance of Dorothy Davenport.

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8-30-14 *New York Telegraph* The Roamer

William D. Taylor is still at work on his "Eye for an Eye" feature at the Balboa studios, with Neva Gerber opposite himself. Taylor has made quite a hit with his productions and has taken his place among the successful directors.

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9-5-14 *The Clipper* Richard Willis

William D. Taylor, who is producing at the Balboa studios, is turning out some great features and has those excellent artists Henry King and Neva Gerber with him. Taylor has taken his own leads up to now.

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9-19-14 *The Clipper* Richard Willis

William D. Taylor, director and actor at the Balboa Company, cannot get away from "Captain Alvarez," which is being played at all the seaport and inland towns around Los Angeles. He is often asked to attend and make a speech, but as often declines. He does not like it and is too busy.

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9-26-14 *The Clipper* Richard Willis

At the Balboa studios Wm. D. Taylor is directing another two reel feature, with J. Byrne and Neva Gerber in the leads, and, of course, himself. This company is adding steadily to its plant.

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9-26-14 *The Clipper* Richard Willis

Nell Franzen, who is doing female heavies for Wm. D. Taylor at the Balboa, was with the company in which Taylor played with Fanny Davenport in Honolulu.

(Nell Franzen and Taylor were both in the Harry Corson Clarke company in Honolulu in 1912. The reference to Fanny Davenport here is erroneous.)

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9-27-14 *New York Telegraph* The Roamer

At the Balboa studios William D. Taylor is working on a virile two-reeler, "Dividing Walls," with Jack Byrne and Neva Gerber in his company.

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Jan. 1915 *Motion Picture* William D. Taylor

I entered the pictures as a sort of compromise. I had made several attempts to get away from the stage, and my last venture had been along the lines of mining, when the annoying persistent call of the stage came again, and, as I did not fancy the small and stuffy dressing rooms and the continual study, I came to the Coast and deliberately tried to get into the Motion Picture game. There was that about the Kay-Bee camp which appealed, being near the ocean and the delightful scenery, so I applied and got a position with that company and had a taste of the delights of acting in the open. From now on it's the movies for me, and isn't it curious that the companies I have worked with have been near the sea? At the Vitagraph, where I played Captain Alvarez, in the thrilling photodrama of that name, and other parts, we were at Santa Monica, and now I am at Long Beach, directing and acting with the Balboa Company. So I can still get my ride, woo nature, with her ever-changing scenes, and go in for my swim and enjoy the strong sea air.

(After Taylor's death, there were four different people who claimed credit for getting Taylor his first job in the movies with Kay-Bee (Ince)

1. Thomas H. Ince, produce

2. William J. Bowman, actor
3. Eleanor Gordon, actress
4. Mrs. Walter Montague, agent)

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c. Oct. 1914 ? (clipping in *Balboa scrapbook*)

Director Wm. D. Taylor took his entire company of Balboa players to Chatsworth Park in the San Fernando mountains at daylight Monday and filmed scenes there two days, returning to the Long Beach studio late Tuesday night. Jackie Saunders and Norman Manning enacted many scenes while seated in a racing auto making wild rides through rocky passes and over rough country. In one scene the flying machine struck a bump in its path and made a hurtling leap 30 feet forward, landing safely but making Miss Saunders and Mr. Manning believe that people would soon be walking slow near them in some burying ground

Among the players of Director Taylor's company who made the trip with him to Chatsworth Park this week were Henry King, Mollie McConnell, Bruce Smith, Major Gilfeather, Nell Frantzen, Bruce Randall, Dick Johnson and Joe Cox, with William J. Beckway as camera man.

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10-3-14 *Moving Picture World*

William D. Taylor was born in Ireland and was educated at Clifton College, England, where he excelled in hurdles and rowing. His ambition was to go into the army and he was duly examined but failed in the eyesight test and had to abandon the idea. Instead he went to France and Germany to study languages and finally came to America and ranched it in Southwest Kansas. Returning to England he met Charles Hawtrey, the famous actor, and although not quite nineteen, joined his company and played in "The Private Secretary."

After playing with a number of traveling companies in the old country William Taylor again crossed the pond and joined Fanny Davenport, playing juveniles and understudying the leading roles at the same time. He stayed with this fine actress for three years and only left her when she died. He played every kind of character with her, including leads, and transacted much of her business for her, which included a yearly journey to Europe for the purchase of properties and costumes. Mr. Taylor joined the Castle Square Stock Company in Boston, taking Jack Gilmore's [sic] place at a moment's notice. He also acted with Katherine Kidder in "Madame Sans Gene" on the road and in New York and with Sol Russell in repertoire and has been with a number of high class stock companies

Mr. Taylor started his motion picture career with the Kay Bee forces at Santa Monica and then joined the Vitagraph, where he did some important work, including the name part in "Captain Alvarez," which made such a sensation on Broadway. He is at present

with the Balboa company at Long Beach, where he is both directing and taking his own leads and occasionally writing his own stories

William Taylor is very much of a man, athletic, tall and well built. He has an all-round love of sports and is as fond of visiting the theater as ever. He is a prominent member of the Photoplayers' Club, a general favorite and an excellent dresser.

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10-31-14 *Moving Picture World*

...[Taylor's] last legitimate engagement was with Harry Corson Clarke in Honolulu, Hawaii.

William Taylor had the mining fever at one time and was in Telluride, Colorado, and then at Dawson where he made money at first and then lost it in further ventures

...

(This biography was substantially the same as the one published 10-3-14 in *Moving Picture World*, except for this additional information.)

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10-4-14 *New York Telegraph*

The Roamer

At the Balboa studios William D. Taylor is installed as head producer, with Jackie Saunders and Henry King in the leads. At present he is putting on a three-reeler. Its working title, "At Police Headquarters," will probably be changed. His next photo-play will be "Dividing Walls," in two reels.

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10-18-14 *New York Telegraph*

The Roamer

William D. Taylor rules supreme as director at the Balboa studios now and with Henry King and Jackie Saunders is putting on two to four-reel features. His work has been more than satisfactory to the firm. He has just completed a three-reeler entitled "Reformation."

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10-31-14 *Moving Picture World*

Alvarez Taylor, directing at the Balboa, has just completed "Tricks of Fate," a two reel drama featuring Neva Gerber. Billy Beckway, cameraman, has invented a device for double exposing, and some surprises are in store for the picture-goer.

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11-1-14 *New York Telegraph*

The Roamer

At the Balboa a company is putting on kid stories with a bright kiddie of three, Olive Johnson. Frank D. Williams is the director. At the same studios William D. Taylor continues to put out astonishingly good feature films for his company. He is at present engaged upon "The Man With the Green Eyes," a two-reeler.

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c. Nov. 1914 ? (clipping in Balboa scrapbook)

William D. Taylor, director of one of the Balboa dramatic companies, often plays the lead in his productions and is a master of make-up. He has found that green rouge is the best color to put around his eyes, as that hue photographs a natural color and thus avoids the shadowy look almost invariably seen about the optics of screen players. He also stains his cheeks a pale yellow, the correct hue being gotten after much work with the make-up chemicals, and this color photographs into a really flesh appearance on the screen. Taylor's discoveries in the way of using make-up materials are his own secrets and he has been offered big sums by manufacturers to allow them the use of [his discoveries, but all offers have] thus far been rejected because the amounts tendered did not seem large enough to him.

(It surely is no coincidence that one of Taylor's announced Balboa films was "The Man with the Green Eyes." The original clipping had a line missing due to typographic error. The material in brackets is the probable contents of the gap.)

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11-7-14 *The Clipper*

Richard Willis

William D. Taylor, the Balboa director has completed a three-reel photoplay, entitled "Reformation," in which Henry King and Jackie Saunders are featured. Mr. Taylor has been turning out high class work for his company, and his pictures have earned the complete approval of the distributing concern in New York. Mr. Taylor has been quietly preparing for a very big subject and has been working into the wee small hours getting it into shape. It will call for a large number of extra men and women and much preparation. The theme is safeguarded at present.

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11-15-14 *New York Telegraph*

The Roamer

...William D. Taylor, the principal director there [at Balboa] is making a four-reeler, "The Price of Crime," with Henry King, Jackie Saunders, Daniel Gilfeather and Gordon Sackville in the cast. It is being staged with this producers' usual care.

*

11-22-14 *New York Telegraph*

The Roamer

Carlyle Blackwell has been waiting a week for William D. Taylor who has been finishing up his story for the Balboa Company. Taylor is joining the Favorite Players as producer, and all concerned are to be congratulated, for he has done some very fine work for the Balboa people.

(Carlyle Blackwell's short-lived "Favorite Players" company should not be confused with Adolph Zukor's "Famous Players" company.)

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11-28-14 *Moving Picture World*

Alvarez Taylor, first name alias William, has joined Carlyle Blackwell at the Favorite Players studio and will direct the famous star. Taylor was with the Ince forces and later played leads with the Vitagraph under Sturgeon, being featured in "Captain Alvarez." He is now in full charge of the new studio, and is working on "The Last Chapter."

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12-2-14 *Moving Picture World*

William D. Taylor, the new director of the Favorite Players, was pleasantly surprised when he walked into Carlyle Blackwell's studio for the first time to take up his duties, for he was ushered into a private office with his name on the door and with an oak desk and chairs positioned for his use. He found everything he could possibly desire and the attention impressed him greatly.

*

11-29-14 *New York Telegraph*

The Roamer

William D. Taylor has taken up his duties as director with Carlyle Blackwell of the Favorite Players, and "The Last Chapter" is well on its way. This is one of the best alliances which has been made for some time, for the two men are so well suited to each other and each is good in his own field. The next play has not yet been announced.

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12-26-14 *Motion Picture News*

Many of the fine distinctions on which much labor is spent in producing a picture are actually lost to the average beholder, but William D. Taylor and Carlyle Blackwell do not think that any detail is too slight for their careful consideration. The band of Damawa warriors used in "The Last Chapter" are typical of the stalwart blood thirsty fighters of the West African coast. All of them show the retreating forehead, flat nose and short kinky hair, of the pure negro blood of the West African coast. The man picked out for chief bore his insignia of office. The band upon his forehead, topped off with a plume, characterizes the height of leadership. Minor officers in the tribe are permitted to wear one or the other of these, but only blood relations of the king himself may flaunt the true scarlet plume of royalty.

The territory in which "The Last Chapter" is localized is that section of Africa stretching from the Guinea Coast inland to Lake Chad, which lies almost on the southern border of the Sahara Desert, and the intervening territory traversed by the story of the picture lies almost under the equator.

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12-13-14 *New York Telegraph*

S. L. Rothapfel, for whose photograph in last Sunday's paper W. D. Taylor so kindly posed, occupied

the Strand Theatre box and told me all about giving away stacks of tickets to be sold by Mary Fuller, Rosemary Theby, Frances Nelson and Violet Mersereau for the School Children's Lunch Fund, and remarked that he never realized before how good looking he was.

(A week earlier, on 12-6-14, the New York Telegraph had printed a local interview with S. L. (Roxy) Rothapfel. Taylor's photograph was erroneously printed with the interview and identified as Rothapfel's.)

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12-19-14 *The Clipper*

Richard Willis

Carlyle Blackwell pays a deep tribute to William D. Taylor, the director of the Favorite Players Film Co., when he says: "Taylor is the first man I have ever worked under who gets the utmost out of me. His artistic temperament and his desire to secure a perfect picture play, backed by his minute attention to detail, fascinate and inspire me."

William D. Taylor, on the other hand, says that he has never had such an easy man to direct as Carlyle Blackwell. He did not think it possible for any man to grasp ideas and suggestions so quickly and to execute conceptions so perfectly. It is these abilities that make Blackwell the successful actor he is today, and account for the position he holds in the photoplay world.

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12-19-14 *The Clipper*

Richard Willis

"The Last Chapter" is ready to be cut and assembled, and should be one of the pictures of the year. It has the advantage of splendid direction, and Carlyle Blackwell has "done himself proud" in this superlative production. A Zulu village of kraals was built by the side of a stream, and the South African scenes were put on with the help of a man who was born and lived in Africa, and who won distinction during several of the native uprisings there. William D. Taylor has reason to be proud of the first picture he has produced for the Favorite Players Company. Excellent support was given Mr. Blackwell by Ruth Hartman, John Sheehan, William Brunton, Harry Kernan and others.

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1-2-15 *The Clipper*

Richard Willis

The trial run of "The Last Chapter" was shown at Clune's Theatre, in Los Angeles, on Saturday night, and the newspaper critics and the audiences were warm in their praise of the film, which is certainly one of the finest features of a year full of good photoplays. Carlyle Blackwell never did better in his life, and the direction of William D. Taylor, the acting of everyone concerned, the story, and the photography were all above the average. The next production of the Favorite Players is now being prepared, and will consist of a feature written from the book, "The High Hand," by Jacques Futrelle. It is a story of political

chicanery, and is full of heart interest and splendid situations. The cast is not yet determined.

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1-17-15 *New York Telegraph*

Work has been started on "The High Hand" and is progressing rapidly at the Favorite Players' studio under the direction of William D. Taylor. The film will be marked with several unusual features, as Governor Johnson has granted Carlyle Blackwell permission to take scenes of the California Legislature while in session. So far as known, this is the first time that this has ever been done, and it should be very interesting.

An added interest has been taken in the production, as several people connected with the studio were personal friends of Mr. Futrelle.

On New Year's Eve night pictures were taken of the crowded streets, and they will be used in the film. A great deal of credit is due Homer A. Scott, the camera man, for the success that the pictures of this company have obtained, as he is ever on the alert for new effects and is responsible for a great many inventions in the film world, all of which have tended to improve pictures.

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1-24-15 *New York Telegraph*

A great crowd gathered the other night in front of one of the local banks, thinking that some bold, bad men were robbing the vaults, but it proved to be Carlyle Blackwell and his company working in the vaults and securing scenes for "The High Hand." Later the company worked in the lobby of the Alexandria Hotel, and again had an enthusiastic audience.

Popularity is rather annoying at times, and though Mr. Blackwell waited till after midnight to start work, there was a steady stream of people going in and out that wanted to get a look at the actor and be in the picture. Some beautiful scenes were made, under the artificial light, and Director Taylor was very much elated over the night's work.

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2-6-15 *Variety*

William D. Taylor, Favorite Players director, was struck by an automobile in Los Angeles and slightly injured.

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3-6-15 *Motography*

It appeared as if every prominent star and player of California's famed motion picture colonies attended the grand ball of the Photoplayers' Club at Shrine Auditorium, Los Angeles, Saturday evening, Feb. 13. Miss Mary Pickford presided as the reigning star of the evening and led the grand march with Dell Henderson, president of the club.

All matters of state, screens and pictures were forgotten for the evening. The stars and players had

ceased to be. They simply acted natural, and were a magnificent showing of highly cultivated, talented men and women. Notable society leaders of Southern California and visitors from all parts of the world now sojourning in California were among those present, while dignitaries of the financial and commercial world, film magnates, producers, cinematographers, writers and representative newspaper men added to the cosmopolitan air of the gathering

Seated in the rear of the gaily decorated boxes occupied by the people of the "movies" were several thousand invited guests who participated in the dancing and social greetings of the ball, each meeting his or her favorite of the screen and interchanging confidences that bring warm-blood people into equal appreciation of each other

Promptly at 10 o'clock the megaphone announcer called the grand march and the real ball festivities began, with Miss Pickford and Mr. Henderson in the lead, responding to the strains of martial music by the orchestra

They were followed by William D. Taylor, first vice-president of the club, and Cleo Madison; Henry B. Walthall, second vice-president, and Ruth Roland; Wallace Reid, secretary and treasurer, and Dorothy Davenport; George Seigmann and Dorothy Gish; Carlyle Blackwell and Mabel Normand; Douglas Gerrard and Fay Tincher; Fred Kley and Blanche Sweet; Isadore Bernstein and Mrs. Bernstein; Jack Blystone and Victoria Forde; Charles Murray and Mrs. Murray; Max Jennett and Myrtle Gonzales; J. Charles Haydon and Ethel Davis; Max Figman and Lolita Robinson; Tom Mix and Bessie Eyton; James Kirkwood and Ida Lewis; C. Ward and Marian Sais; Rupert Julian and Francelia Billington; Sam DeGrasse and Olive Fuller Golden; Oscar Steyn and Marion Rollins, William Franey and Lillian Peacock; C. E. Griffin and Juanita Hansen; Baron Winther and Miss Hotchkiss; Courtenay Foote and Winifred Kingston; Robert Harron and May Marsh; M. R. Shirley and Cleo Ridgeway; W. H. Long and Mrs. Long; D. W. Smith and Ann Schafer; Robert Leonard and Ella Hall; Chas. (Daddy) Manley and Mrs. Manley; Charles Ray and Miss Mitchell; William Worthington and Laura Oakley (chief of police Universal City); Lee Moran and Lena Rogers; L. Gray and Rena Haynes; Ford Sterling and Mrs. Sterling; Roscoe Arbuckle and Minta Durfee; Max Ascher and Gail Henry; John Dillon and Constance Johnson; H. Ford and Mrs. Ford; Joseph Harris and Lucile Young; Arthur Shirley and Cleo Frisbie; Victor Moore and Mrs. Moore; William Robert Daley and Miss Burnette; John Post and Anita King; Lloyd McClan and Mrs. McClan; H. Miller Kent and Miss Shoemaker; Harry McCoy and Mrs. Harry Davenport; L. Christian and Miss Rudolph; C. M. Walther and Miss Stearns; Richard Cummings and Mrs. Cummings; Gilbert Warrenton and Mrs. Lulu Warrenton; A. Peters and Mrs. Peters; Mr. H. Hail and Miss Parker; Walter Long and Laura Huntley; Allan Dwan and Pauline Bush; Joseph DeGrasse and

Mrs. Degrasse; Russell Bassett and Mrs. Thomas Nash; Frank McQuarrie and Mrs. McQuarrie; Baron von Ritzel and Miss Smith; Gus Inglis and Miss Taylor; J. Kelsey and Miss Hunt; Mr. Cummings and Miss Joos; Lloyd Winthrop and Miss Locke; "Jack" White and "Billy" McDonald

There were many other notables who did not appear in the grand march, but who enjoyed this diversion from their boxes, among whom were...

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2-14-15 *New York Telegraph*

William D. Taylor is now breathing freely. The reason is that his "The High Hand" is slowly approaching completion. Every time he has started any scenes of importance lately it has rained. Last Sunday the company worked all day to take advantage of the sunshine. (Remember, Mr., Mrs., or Miss New Yorker, this is correspondence from the Coast.)

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2-14-15 *New York Telegraph*

Carlyle Blackwell hopes to be through with "The High Hand" in about a week, and both he and William D. Taylor, the director, believe they have turned out a wonderfully interesting film. Mr. Blackwell is much pleased at the manner in which the Favorite Players' Features have been received by the exchange men, and he is in receipt of several letters telling him that the appearance of "The Last Chapter" has broken all records

Mr. Blackwell is considering several new stories, but has not yet decided just what he will play in next.

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2-21-15 *New York Telegraph*

Billy Taylor, he of the Favorite Players, has joined the army of no-hat wearers. William owns to being just a little thin on top, and means to show that he can do as so many others have done in Los Angeles, replace the thin appearance with flowing locks. He used some patent grower one day and every one kept away from him.

*

3-7-15 *New York Telegraph*

[from a long interview with Carlyle Blackwell]

..."It is impossible to write, act and direct. One or the other will suffer. I've even stopped directing our own plays now. William D. Taylor handles all that for us. Richard Willis does the scenario work and there we come to pet theory of ours

"We believe that every director should have one or two men who can work when and where they choose, writing all his scenarios. Before pen is actually set to paper the idea should be talked over by the writer and the director, and, if possible, the star. Then the scenario should be written, the director watching its growth and thus familiarizing himself with the idea from its birth. The result will be that when the script is turned over to him for production

he will be in sympathy with the author, and it will be filmed as written

"This is the way Taylor, Willis and I work, but we go still further. First, we meet and talk over the idea. Then each writes a scenario. Then we compare them, decide on the points brought up at the conference and Willis either writes another or combines the three to the best advantage.

...

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3-20-15 *The Clipper*

Richard Willis

During the absence of Carlyle Blackwell in New York, Wm. D. Taylor is taking a well earned rest, and is at the same time quietly preparing for the next Favorite Players production, the name of which is to be made public in the near future. Taylor is well satisfied with the latest Favorite Players picture, "The High Hand," and believes it sets a new mark for general photography, for which Homer Scott, the camera man, has the credit, together with his director. Taylor, moreover, says he never had a more even or better balanced cast, for every artist showed up well in his or her part.

*

3-21-15 *New York Telegraph*

For many days the Favorite Players' studio has been in a state of great upset. During Carlyle Blackwell's visit to New York William D. Taylor, director, thought it a good chance to renovate the studio and have everything in readiness for Mr. Blackwell's return

Electricians, carpenters and many workmen have been kept busy and Mr. Taylor hopes to be able to start right in "on the job" as soon as Carlyle returns.

*

3-28-15 *New York Telegraph*

Carlyle Blackwell is back. He brings the news that the Favorite Players are going to be seen in the five-part production of "Mr. Grex of Monte Carlo," taken from E. Phillips Oppenheim's popular novel. Blackwell is to be the young American and William D. Taylor will direct.

*

4-24-15 *The Clipper*

Richard Willis

William D. Taylor, the Favorite Players director, has been spending many evenings coaching the big production of "Damon and Pythias" for the "Knights" in Los Angeles. It is some time since Taylor stage managed and produced a play or spectacle on the legitimate stage, but in selecting Mr. Taylor no mistake was made, for his is one of the best producers in the country, and is very artistic with it all.

*

4-4-15 *Los Angeles Times*

What promises a great dramatic spectacle is the forthcoming presentation at the Mason next Thursday, Friday and Saturday nights only, of "Damon and Pythias." The piece is to be elaborately staged and accurately costumed

A professional cast will give the drama, under the direction of William D. Taylor, who will also play the role of Damon, while George McDaniel will be Pythias. William G. Freeman will play Dionysius; Henry Kernan, Procles; H. G. Groul, Damocles, John Sheehan, Lucullus; Lillian Gardner, Calanthe, Phyllis Daniela, Hermoice, and Mazie Clifford, Arria

A special musical programme will be given under the direction of Marcel Meier, late of the Metropolitan Operahouse, New York.

*

4-9-15 *Los Angeles Examiner* Otheman Stevens

"Damon and Pythias" when you haven't seen it since the era when Fred Warde and Louis James orotunded about the circuits is still a play with a classic punch

It was given at the Mason last night by a company of good amateurs, mingled with better professionals, for the benefit of Irving Lodge, Knights of Pythias

That it will be a real benefit was assured by the size of the audience; that it was a benefit to hear the sonorous lines of sentiment, of elevated thought, and poetical imagery was also a fact to be admitted

Damon was played by William D. Taylor, an actor of delightful clarity, of moving sincerity, who has also a degree of power

...The performance will be repeated this and tomorrow evening.

(This play was Taylor's last known stage appearance as an actor.)

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5-2-15 *New York Telegraph*

William D. Taylor, the producer who rose to the top of his profession in a comparatively short space of time and who was until recently directing Carlyle Blackwell and the Favorite Players Company, has accepted an engagement with the American Film Manufacturing Company of Santa Barbara for feature productions. Both the American and Mr. Taylor are to be congratulated, for the former is out for very big things and Taylor has very few equals as a producer. He takes up his duties on Monday, the 26th, and he had the novel experience of receiving four big offers.

("Monday, the 26th" refers to April 26th and not May 26th; the dispatch was datelined several days prior to publication.)

*

4-26-15 *Los Angeles Times*

William D. Taylor, late director of Carlyle Blackwell's company, has signed a contract with the American Company, Santa Barbara, to produce features there, starting next week.

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4-27-15 *Santa Barbara Press*

William D. Taylor, who has been director for the Carlyle Blackwell company, has arrived in Santa Barbara and will shortly enter upon work as director here. No announcement is made at this time as to what his line of work will be.

*

4-30-15 *New York Telegraph*

William D. Taylor, the producer, has accepted an engagement with the American Film Manufacturing Company at Santa Barbara. Mr. Taylor had the novel experience of five good offers but decided upon the American, where he will produce feature pictures

William Taylor entered the motion picture field with a big legitimate stage record and among other engagements he was several years with Fanny Davenport. He first joined the New York Motion Picture Corporation and then the Vitagraph, and it was with this last named company that he took the part of Captain Alvarez, which added so much to his fame as a screen actor. He next joined the Balboa Company as a director and left to produce the Favorite Players' features with Carlyle Blackwell as his star. "The Last Chapter" and "The High Hand," proved him a producer of the very highest order, and naturally his services were eagerly sought by prominent concerns. He enters on his new duties with a splendid reputation.

*

5-19-15 *New York Telegraph*

William D. Taylor, the latest addition to the producing staff at the American studios, has settled down in harness and is busy outlining several new photoplays. He will produce features for the company with specially selected casts.

*

5-1-15 *Santa Barbara Press*

There was a new sort of activity at the studio yesterday when two new stories were started. William D. Taylor, former director for Carlyle Blackwell, started a single reeler in which but three persons will appear. They are Joseph Harris, Robyn Adair and Miss Beatrice Van

*

5-24-15 *New York Telegraph*

Pending the preparations for the big feature to be produced by William D. Taylor at the American studios, he is helping the company over the bad weather spell (all the companies are close up in their releases from the same cause) by making one or two one-reel dramas. His first has but three characters in it, which are taken by Robin Adair, Joseph Harris and Beatrice Van.

*

5-29-15 *New York Telegraph*

Word has gone forth that William D. Taylor is to direct the remainder of the "Diamond From the Sky" serial at the American studios. This will prevent his starting on the big features for a while, but the serial is all important, and with this director at the head of affairs it should command even greater interest than it has already received.

(Jacques Jaccard had begun directing the 30-chapter epic serial, but resigned and went to Universal. Taylor took over at around the 10th chapter.)

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5-23-15 *Santa Barbara Press*

A real live octopus is to be brought to Santa Barbara for a part in "The Diamond From the Sky." The technical department was a bit up against it yesterday when it was observed that Roy L. McCardell had provided for an octopus in one of the forthcoming chapters. The first thought was to "build" an octopus and a call was made on Colin H. McIsaac at the chamber of commerce, thinking a photograph might there be obtained. When Mr. McIssac was informed of the purpose he stated that the real thing was to be had at Santa Cruz. That settled the problem

At the close of this particular chapter the diamond will be lost at sea and it will be shown sinking to the floor of the ocean where it will be nabbed by the octopus. It is all figured out by Director W. B. [sic] Taylor how this can be done. In fact, Mr. Taylor has been solving some interesting problems put up to him during the last week.

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12-6-15 *The Clipper*

Richard Willis

The diamond sinks to the bottom of the sea and is taken by an octopus. Sounds easy, does it not? This is the problem that confronts Wm. D. Taylor, the producer of "The Diamond from the Sky" serial at the American studios this week, or rather one of the problems. Taylor says he does not care how difficult the scenario writer makes his situations, for he loves to grapple with seeming impossibilities. First, get your octopus; well—he has it.

✱

5-30-15 *Santa Barbara Press*

By using the new American special electric lighting system, William B. [sic] Taylor yesterday directed a scene at the Arlington hotel desk for "The Diamond From the Sky." William H. Carswell, the hotel clerk, was induced to stay by his duties and was properly "mugged."

✱

6-2-15 *Santa Barbara Press*

Director William B. [sic] Taylor, Irving Cummings and a couple of extras went to Santa Maria Monday night, returning early last evening. They went out to one of the new wells of the Palmer-Union, where seventeen scenes were made for the twelfth chapter of "The Diamond From the Sky." A couple of chapters back the story shifted from Virginia to the west and Arthur Stanley makes his way to the oil fields, and in the twelfth will be shown a fine flowing well that has resulted from one of his adventures

Roy L. McCardell, the author of "The Diamond From the Sky," has in detail completed the story, although not all conveyed to paper. In a couple of weeks the company will go to the Gibraltar dam site, as scenes there will figure in the fourteenth and fifteenth chapters.

✱

6-19-15 *Santa Barbara Press*

A stage coach made a sensational plunge over the brink yesterday afternoon for "The Diamond From the Sky," directed by William Taylor. This will show the coach coming along at pell-mell speed and then an accident occurs and the outfit goes over. The coach turned end over end, providing a much better spectacle than if it went sideways. In the coach is supposed to be Esther and Marmaduke Smythe (Orral Humphreys) the English secretary, who bobs back into the story after a lapse of several chapters. This company will go to the north portal next week to make scenes for the fourteenth and fifteenth chapters.

✱

6-20-15 *New York Telegraph* S. S. Hutchinson

...I applied the test—humanity first—to "The Diamond From the Sky." It stood up under the strain. Eight hundred thousand dollars—a fortune huge in itself—was invested on the strength of the test. The success of "The Diamond From the Sky" has furnished proof of the test's infallibility

One reading of Roy L. McCardell's great script—the script for which I turned over to him the \$10,000 prize—was enough to assure me that the novel had the punch—the elements that would appeal to everybody in every class of life. A problem of great magnitude confronted me, the problem of putting this punch on film, the problem of keeping the human interest intact

so that audiences would see it as the author himself conceived it

William D. Taylor (Bill)—the man who never says "can't"—was the solution to this problem. William D. Taylor is director of "The Diamond From the Sky." The quiet genius of the man, his tenacious persistency, his vast knowledge of human nature—those are the characteristics of the fellow who solved the baffling problem. It takes a man like Taylor to make a stupendous thing like "The Diamond From the Sky" a big success. There is only one man like Taylor in the business. That man is Taylor himself

He comes of good old Irish stock—was born 37 years ago on Irish soil. For fifteen years the so-called legitimate stage knew William D. Taylor well. He played with famous Fanny Davenport, with Sol Smith Russell, with Kathryn Kidder. He played leading roles in stock in Castle Square in Boston, in Philadelphia, in Portland, Ore., and in Seattle

The dominant note of "The Diamond From the Sky" is adventure. Adventure is an inborn characteristic of the American race. William D. Taylor was able to direct the great adventure scenes in "The Diamond From the Sky" because he has been, and is today, an adventurer. He has been prospecting in the Klondike; he has ridden the range in the Argentine. He knows adventure and knows it first hand, for he has lived the life. Yet to this man there is a side of domesticity. He loves old furniture. It is his hobby. Taylor has made an exhaustive study of the subject and knows, with a dealer's precision, the period characteristics of almost any piece that can be shown him. In "The Diamond From the Sky" I gave him free range—told him to go the limit—in the matter of furniture setting for the many interior scenes. His vast knowledge of the beauty values of Chippendale, Louis XIV., Elizabethan, Jacobean, Sheraton and the many other types of period furnishings was a big factor in holding fast to realism in "The Diamond From the Sky."

Taylor knows what he wants and he gets it. He has that remarkable factor—an Irish trait—of inspiring those near him with his dynamic enthusiasm. He knows good acting and is quick to praise it. He is an adept at transferring his ideas to the brains of others and in the way that keeps his workers in the proper frame of mind. His quiet efficiency inspires confidence. His inventive mind, always alert for the spectacular—the logically spectacular—stamps him at once as the man who knows

Continuity in pictures—that is a passion with me, and with Taylor as well. I demanded in "The Diamond From the Sky" a smooth continued story. I warned against the episodal hodge-podge, for from observation I know that that is not what the public—humanity—wants. I explained to Taylor what I wanted. He went out and made good

Continual co-ordination of author and producer I found to be the factor making for artful continuity. Roy L. McCardell is in Santa Barbara. He and Taylor work hand in hand. The result is shown in the film.

Its continuity is as near perfection as is possible to attain

McCardell, right on the ground, has been able to visualize his great story. Working together, he and Taylor have been able to make each succeeding chapter of the production emphatically better, for the giant thing unfolds as the workers progress

...

(S. S. Hutchinson was head of the American Film Manufacturing Company, which was producing "The Diamond From the Sky." In reality this was probably written by the American Film publicity agent, Terry Ramsaye. Taylor was never in Argentina (that biographical note was obviously interpolated from the plot of "Captain Alvarez."). He acquired his knowledge of antiques as manager of an antique store in New York.)

✱

6-25-15 *Santa Barbara Press*

"The Diamond From the Sky" company left yesterday morning for San Pedro where some yacht scenes are to be made. The players will be there the remainder of the week. This company has been bobbing about considerable of late. Wednesday night they were camped at the north portal and during the previous and following day scenes were made about the Gibraltar dam. It is planned to go through the tunnel about July 6, when for the first time pictures will be made inside the long bore.

✱

6-26-15 *The Clipper*

Richard Willis

Roy L. McCardell, author of "The Diamond from the Sky" serial for the American company, is delighted with the way in which Wm. D. Taylor, the producer, is conveying his ideas to the screen. He feels that he can originate some entirely new sensations and that there will be no question as to whether they can be done or not—they will be done, and done efficiently. Recently he has staged one or two good fights, in one of which a staircase collapses under the weight of some struggling men. Taylor is surely doing some good work.

✱

7-12-15 *Santa Barbara News*

The big 150 foot pleasure yacht "Tuna" owned by a Los Angeles man, was anchored in the harbor today, 200 yards west of Stearns wharf. The handsome pleasure craft arrived late yesterday from the south. It is said to have been brought from New York for the owner, through the Panama canal

The Flying A serial company recently journeyed to San Pedro harbor and filmed a number of scenes in the yacht's interior, for "The Diamond from the Sky," and scenes showing the yacht lying in the harbor, with the city and Hotel Potter as a background, will probably be taken before the craft sails for San Francisco.

✱

7-25-15 *New York Telegraph*

Road building is not ordinarily coupled with motion picture work, yet the forces of the Flying "A" studios in Santa Barbara, Cal., recently built a road far up in the Santa Ynez mountains, intended solely for the camera, but which was found to be such an excellent piece of work that it will be taken over by the authorities and for some time to come remain as a monument to the skill and energy of the producers of "The Diamond From the Sky," the mammoth continued photo-play of the North American Film Corporation

The hardest task yet undertaken by Director W. D. Taylor confronted him when plans for the laying out of the road were under discussion. Another difficult task was found in the placing of the camera so as to be sure to get Lottie Pickford, heroine of the picture novel, as she made her way across a cable stretching over the Santa Ynez River, from one mountain to another

Mr. Taylor, however, quickly reached a solution of the puzzle. A force of men by slow stages made their way up the side of the mountain, and after some difficulty work was started. When the members of the company arrived several days later they found the road all but completed

The road has been christened "The Diamond From the Sky" road, and opens up a section of the mountains that had previously never been traversed but by a few residents of the mountain. In addition to being an unusual thing in picture making the building of the road constitutes a real public service, for it opens up a way for campers and tourists to reach a hitherto inaccessible part of La Cumbre Peak, one of the most beautiful sections of the picturesque Santa Ynez Mountains.

✱

7-24-15 *The Clipper*

Richard Willis

William D. Taylor is receiving an astonishing number of letters of praise for his direction of "The Diamond from the Sky" serial, and many of them come from exhibitors. It is understood that the American Company is much pleased with the later installments, and that it is proving one of the most attractive serials ever put out. It is very popular in Canada as well as in this country.

✱

7-25-15 *New York Telegraph*

Katherine Kent

[from a long article on Roy McCardell]

...Mr. McCardell...left his home in New Rochelle, and in company with his family and secretary, Robert Roese, he went out to Santa Barbara, Cal., where the American Film Manufacturing Company had perfected a splendid organization to take the picture under the direction of W. D. Taylor, one of the ablest directors in the cinematographic art industry

Mr. Taylor and Mr. McCardell work hand in glove. They have frequent conferences and keep in the closest touch with each other. But while Mr. McCardell has the greatest respect for his own responsibilities he has a respect equally as great for the responsibilities that devolve upon the director

Mr. McCardell writes his scenarios voluminously, and is as attentive to description and detail as such master craftsmen as Shaw and Ibsen. And yet Mr. McCardell never attempts to go to the studio or out upon "locations" or in any manner, even by his presence, interfere with the director. Any suggestion Mr. McCardell has to make to the director he makes either in writing or in conference with the director such times as the director can see him

But the principal reason that "The Diamond From the Sky" has been as assured success, aside from the good story, the good acting and the notable directing of Mr. Taylor, is because the scenario has been prepared, full and complete, ten weeks ahead of the camera. In fact, the story has been carefully prepared to the very end, and the director and his assistants in the mechanical department know what is needed, down to the smallest property, for every scene for at least ten weeks ahead

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8-1-15 *New York Telegraph*

...It seems that Eason wasn't alone in his electrical experiences. Just a few days ago W. D. Taylor, director of "The Diamond From the Sky," ran into a similar surprise. The members of the company were at work in an underground tunnel, when Taylor, walking in advance of his forces, stepped right on a charged wire which was not covered. He was thrown several feet in the air and badly burned. Now, like Eason, he forswears electricity in all forms. The magic fluid is no respecter of persons.

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8-1-15 *New York Telegraph*

W. D. Taylor, who directs the production of "The Diamond From the Sky," is an enthusiastic hunter. One of his trophies, a huge white polar bear skin, is used to good advantage in "The Girl From His Town," set for release August 5

Taylor shot the bear while prospecting some years ago in the Klondike, where he spent a number of months in a fairly successful quest for gold. He considers his Klondike experiences of great value. It was with considerable reluctance that he consented to loan his cherished bearskin to a fellow director for use in the picture mentioned above.

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8-7-15 *The Clipper*

Richard Willis

In the last made "Diamond from the Sky" installment, William D. Taylor, the director, staged the most realistic mob fight on record, and it will cause a genuine sensation when seen on the screen.

With hundreds of men employed, he drilled them until the action was perfect and these extras stated afterwards, that they had never undertaken such severe work in their lives. At the same time it is significant of the director's magnetism that they got together and gave him a rousing cheer when the day's work was over.

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8-12-15 *Santa Barbara Press*

The following, connected with the American Film, are numbered among the 250 members in Santa Barbara of the Automobile Club of Southern California: S. S. Hutchinson, William Russell, Eugenie Forde, William D. Taylor, Tom Ricketts, George Field, Henry Otto, Harry Von Meter and Harold Lockwood.

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8-12-15 *Santa Barbara Press*

Homer Scott yesterday assumed his duties as cameraman with "The Diamond From the Sky" company. He was formerly cameraman with Director Taylor in the south. Harry Gant goes to the William Bertram company as camera operator.

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8-21-15 *The Clipper*

Richard Willis

William D. Taylor and his "Diamond from the Sky" Co., were in Los Angeles this week, taking some animal scenes at the Bostock animal arena. In these, the girl, who has the diamond, is struck down by a lion, and at the end, a mysterious arm comes in, and plucks the diamond from the paws of the lion. The scenes are dangerous in the extreme, and the people who witnessed them photographed were spell-bound at the temerity of the trainers and the artists. Taylor is working night and day on the serial, which is a big success.

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8-28-15 *The Clipper*

Richard Willis

William D. Taylor is working on the Santa Barbara race track with "Diamond from the Sky" company. A huge tent has been erected for the exterior scenes for the circus installment, the interiors of which were taken last week at Horsley's animal arena in Los Angeles.

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9-18-15 *The Clipper*

Richard Willis

"Sombrero Joe" (and you'll recognize him by his "head fanner") lends to the dance hall scene in the eighteenth chapter of "The Diamond from the Sky" an air of the real Wild West that no one else could do. In the action of the chapter there is a typical Western dance hall, cowboys, dancing girls, miners, gamblers and all the human retinue that follows in the train of mad night life

Director W. D. Taylor, in order to place "atmosphere" for the action and the work of the all-

star cast of principals, brings forth "Sombrero Joe" to entertain the assembled invited and uninvited guests, as is the Western custom. He does. And so will he entertain everyone who views this tremendous production

"Sombrero Joe" seats himself at a table near the corner of the scene, and to the delight of all exhibits his skill in shooting down bottles, glasses, signs, lights and about everything small enough to tempt his aim. The owner of the place, "Bad Pete," sees little humor in the exhibition so costly to himself, and in the general melee, in which all of the principals, Lottie Pickford, Irving Cummings, William Russell, Charlotte Burton, Orral Humphrey and W. J. Tedmarsh, engage, the big-hatted marksman is put to flight

It is a wonderful piece of realism definitely indicative of the regard to detail that characterizes every chapter of the most remarkable photoplay.

("Sombrero Joe" Knight was a well-known marksman.)

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9-11-15 *The Clipper*

Richard Willis

Suspense from chapter to chapter is the germ of incentive interest in a continued photoplay, but to get real hair raising suspense right in the chapter itself, is the ambition of every director

William D. Taylor, directing the production of "The Diamond from the Sky," demonstrates his ability to produce "suspense" in chapter No. 20 of this picturized romantic novel by a scene never before attempted in motion pictures

Well into the picture, after the audience has become absorbed in the other interesting factors in this chapter, a camp fire scene is laid. The camp fire is built close to a massive, stately old oak tree, that has stood in majestic grandeur for years at the spot where the scene is enacted. The two occupants of the camp had wrapped themselves in their blankets. The night was chilly and wood had been heaped upon the fire to keep it going, when the wind which Director Taylor had been awaiting finally sprung up

A weird scene is presented every time the picture is flashed, for there in the starlit night stands the old oak tree and beside it lie these two campers sleeping by the fire. Lashed by the winds into a furious blaze, the greedy tongues of flame find ready fuel in the base of the tree. Slowly the flames eat through. The giant oak tree topples, then falls with a shower of sparks upon one of the sleeping campers who has "The Diamond from the Sky," crushing him to death. Thus once again the gleaming jewel proves a baneful possession.

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9-11-15 *Santa Barbara Press*

George Periolat, as Luke Lovell, was engaged in some of the more important work yesterday in "The Diamond From the Sky," directed by William D. Taylor. At this stage Luke is a convict, but is escaping from prison. The stone wall at the mission

and the county jail were employed for this. It was ticklish work at the jail, as operations were extended to the roof, which happened to be wet and slippery from the light rain.

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9-12-15 *Santa Barbara Press*

More scenes about the county jail were pictured yesterday for "The Diamond From the Sky," directed by William D. Taylor. These scenes all relate to the escape of Luke Lovell, who in the story has been convicted of a crime.

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9-17-15 *Santa Barbara Press*

William D. Taylor, director, and several members of "The Diamond From the Sky" company, will go to San Diego tomorrow to get a number of aviation scenes for the serial. In one of the latter chapters Arthur Stanley indulges in a sensational flight and meets with disaster in the air.

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Dec. 1915

Movie Pictorial

Bess Powers

William D. Taylor recently had the principals of the "Diamond from the Sky," at San Diego, where he directed some aviation scenes. The government has been so busy educating aviators, there are few independent pilots left and it was not easy to secure one for this special reel.

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9-19-15 *New York Telegraph*

Clem Pope

One month more and the "Diamond from the Sky" will be completed and William D. Taylor will take a well-earned vacation. After that he will make feature productions adapted from famous books and plays with special casts.

*

9-25-15 *Motion Picture News*

William D. Taylor, director of the \$20,000 prize photoplay, "The Diamond from the Sky," recently handled 536 supernumeraries through fifty-two scenes of picture-making in one day

This performance is considered a record and is illustrative of the untiring energy and great directive genius of the man, also of the responsive organization with which he has surrounded himself

"Organization is the key to 'big' picture production," Director Taylor commented at the end of the tremendous day's work. "If a director organizes well he will turn out good pictures. To do so, however, he must weigh well his subordinates and co-workers. The camera is a most important element and unless the director has the cooperation and confidence of his camera operator all will not go well

"In Homer Scott, 'the man behind the lens' in the production of 'The Diamond from the Sky,' I believe there is invested more technique, more knowledge, more artistry and more care than in any of the

wonderful cameramen with whom I have come in contact

"Mr. Scott is abreast of every opportunity, full of ideas, and weighs every situation with regard to both actors and background, with the result that there is intense life in the countenances of the actors and the detail of the sets are brought out with a vividness not seen frequently enough in high class productions

"It is well enough for a director to exert his skill and the actors their ability, but if the camera does not 'get' all it should the work of everyone is lost. There is no fear of that while Homer Scott turns the crank.

The group of assistants to Director Taylor has been given a touch of "militarism" by their superior, each having his regular position during the day's work, each is responsible for certain activities and each is required to report progress every hour

The result is that the production of the prize photoplay has moved forward with a precision that would do credit to some foreign legion. The watchword is "organization" and the success of this big picture confirms the wisdom of its selection.

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9-29-15 *Santa Barbara Press*

A falling biplane will be pictured up in Sycamore canyon this morning for "The Diamond From the Sky." Arthur Stanley is aloft, but a wire has been severed by Blair and the outfit comes crashing down as the story is written. Preliminaries to this were pictured at San Diego under the direction of William D. Taylor. An aeroplane has been built at the studio and it will be completely demolished. There will be an actual fall. "The Diamond From the Sky" will be completed next week.

*

Dec. 1915 *Movie Pictorial* William D. Taylor
THE KNOWLEDGE

Man, do you KNOW, have you FELT and SEEN;
In the wastes of the earth have your footsteps been;
Have you tasted the salt, the deserts trod;
Forsaken all else, forgotten your God
At the beck and call of a woman's nod;
Have you walked the paths that are mean?

Have you eaten the sweets and spat the gall;
Has your heart beat high at the wanderlust call;
Had rope in hand or gun in fist;
Been cursed and loved and beaten and missed;
And slept where the wind your brow has kissed;
Have you fought with your back to the wall?

E'en so, and from fate you never ran,
Tho' held 'neath narrow society's ban;
Ne'er taken an innocent girl in tow;
Nor lied nor struck a fallen foe?
Then you have FELT and SEEN and KNOW;
And you'll die as you've lived—a MAN.

*

10-8-15 *Santa Barbara Press*

With a sensational automobile smashup in the afternoon and a testimonial dinner in the evening to Director William D. Taylor, given by principals of the company at Le Chalet, Montecito, the close of the production of "The Diamond From the Sky" was marked. With a few minor scenes today the final "cut" will be sounded and a six months' film job will be at an end

There were eighteen persons present at the dinner last evening and one of the features of the occasion was the presentation of a handsome loving cup to Mr. Taylor. This bears an appropriate inscription. The dinner was up to the high standard of Le Chalet and served as an excellent excuse for a varied resume of work in Santa Barbara

The loving cup was brought into the room in a stately manner as W. T. Tedmarsh started to sing verses specially written for the occasion to the melody "Aloha" (Farewell to Thee). There were many short talks and a very earnest response by Mr. Taylor. The following were present

William D. Taylor, Lottie Pickford, Irving Cummings, William Russell, Charlotte Burton, Eugenie Ford, Orral Humphrey, W. J. Tedmarsh, Ward McAllister, Mr. and Mrs. Charles Watt, Frank Richardson, Mr. and Mrs. George Gladwin, A. Molen, Roy Stewart, Neva Gerber, Homer Scott

The last stunt staged yesterday at Mission and De la Vina street consisted of running a car, guided by Al Thompson, who has figured in several of the big Diamond stunts, into a taxicab. The taxi came from out Hollister and as it crossed Mission Thompson came from the west. The taxi was struck amidship and wrecked, as intended. Ward McAllister rode with Thompson. There was no one in the taxi. The filming of this scene was viewed by several hundred persons, although a crowd was not advertised for.

*

10-31-15 *New York Telegraph* Clem Pope

When William D. Taylor left the American company to direct Pallas pictures there was weeping and wailing among the members of "The Diamond From the Sky" cast. Mr. Taylor was given a farewell dinner at one of the local restaurants and presented with an immense loving cup by Lottie Pickford, who played the lead in the serial. Miss Pickford also wrote a song for the occasion, but the press man neglects to say whether or not she sang it.

*

10-21-15 *New York Telegraph*

William D. Taylor, whose "Captain Alvarez" was one of the big film hits, and who filled important engagements with Charles Hawtrey, Fanny Davenport, Sol Smith Russell, Katherine Kidder and other important producers and productions, has been engaged as a director by Pallas Pictures

He appeared with Charles Hawtrey in "The Private Secretary" and played leads and acted as personal manager for Fanny Davenport, the greatest Cleopatra of her time. He was with Sol Smith Russell for several seasons, and at a moment's notice took Jack Gilmore's [sic] place in the Castle Square Stock Company in Boston when that actor broke his shoulder blade. His last stage engagement was with Harry Corson Clarke in Honolulu. Following his New York sensation in the title role of "Captain Alvarez" he came to the Pacific Coast and launched out into the directing end.

(Taylor's sudden replacement of Jack Gilmour at the Castle Square Theatre in Boston took place on Sept. 27, 1897.)

*

10-10-15 *Santa Barbara Press*

Director William D. Taylor leaves this morning for Arrowhead, and will enjoy the springs a week before taking up his new work at Bosworths.

*

2-3-22 *New York Evening World*

Roy McCardell, the author, was very well acquainted with William D. Taylor, having known him for more than ten years

"He boarded in a bungalow at Santa Barbara with Mrs. Gerber, the daughter [sic] of Neva Gerber in the movies, and there was talk of an engagement at one time between Miss Gerber and Taylor...."

"I remember once he ran away feeling a breakdown coming and went to a health resort in California. He refused to answer telephone, telegraph or letters. He just chucked it and went...."

(It is uncertain if the pending nervous breakdown referred to by McCardell took place in 1915, as there are several other references to Taylor's vacations at Arrowhead. However the most stressful events which appeared to precede any vacations were either:

(1) Completing "The Diamond From the Sky" (which took place in October 1915). Never again would Taylor have such a grueling, mammoth project. Not only did he have to turn out an episode every week but he had to deal with the problem of concealing the pregnancy of the star, Lottie Pickford, from the camera. She had signed the contract for the 30-episode serial knowing she was pregnant, but waited until production was well under way before informing the company

(2) Taylor's resignation from Fox early in 1917.)

*

2-6-21 *Los Angeles Examiner*

[from an interview with Neva Gerber about Taylor]
"...There would be times just after he had finished directing a picture when he would say he was so nervous he would have to go away for awhile and that was going out into the mountains where he could rest and would see no one. Sometimes he would be gone as long as three weeks and I would not hear from him,

although he would telegraph from some nearby point just as he was leaving and just before his return...."

(Neva Gerber was with Taylor at Balboa Film, Favorite Players, and American Film. They dated between 1914-1919 and she was engaged to him at one time.)

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Dec. 1915 *Movie Pictorial* Bess Powers

William D. Taylor has settled down to the work of directing for Bosworth, Inc., and will produce Pallas pictures. After his struggles with the "Diamond from the Sky," Mr. Taylor took mud baths and a long rest. He is once more "full of pep."

*

11-14-15 *New York Telegraph* Clem Pope

William H. [sic] Taylor, the new director of the Pallas Pictures, is directing his first production for that brand—"He Fell in Love With His Wife," by E. P. Roe, with Florence Rockwell as the Star.

*

11-21-15 *New York Telegraph*

Duke Aldis, otherwise known to Los Angeles as "F. F." has been engaged as assistant to William D. Taylor, director of Pallas Pictures, the new Paramount organization....

*

12-18-15 *Motion Picture News* J. C. Jessen

The most brilliant social function in the history of the Los Angeles film producing colony, was the first annual ball and grand buffet given by the Motion Picture Director's Association, Thanksgiving evening, at the ball room of Hotel Alexandria, Los Angeles

The attendance numbered more than three hundred and fifty, and included many of the principal people engaged in the film industry here. The committee on arrangements consisted of Allen Curtis, chairman, Frank Beal, William Robert Daly, Joseph DeGrasse, and M. J. MacQuarrie; the reception committee, Otis Turner, chairman, Charles Giblyn, Robert Leonard, Walter Edwards, Charles Swickard, Reginald Barker, Al. E. Christie, Phillips Smalley, Travers Vale, William D. Taylor and Hobart Bosworth, and the floor committee, Dell Henderson, chairman, Eddie Dillon, Jay Hunt, Frank Lloyd, Francis Powers, Charles K. French, Roy Clements, Raymond B. West, Lloyd B. Carleton, Henry Otto, Leon D. Kent, and J. P. McGowan

The general supervision of taking care of the big attendance was in charge of H. L. Massey. Music was furnished by a big orchestra, and during the evening buffet service was continuous. The dances were all named from the brands produced on the West Coast, and the ball was representative of practically every studio in this producing center

Among those present were: D. W. Griffith, DeWolfe Hopper, Mack Sennett, Police Judge White and wife, Marshall Stedman, Mrs. Eddie Dillon, Max Asher, Stella Adams, Ruth Roland, Jack Pickford,

Alan Hale, Lois Weber, Mr. and Mrs. Harry Mestayer, Mr. and Mrs. Lewis Cody, Mr. and Mrs. F. H. Allen, Mr. and Mrs. Robert Daly, Mr. and Mrs. A. Heffron, H. L. Massey, Mr. and Mrs. Willie Collier, Bessie Eyton, Mr. and Mrs. Charles French, Charles Pike, Mr. and Mrs. Allan Curtis, and Mr. and Mrs. Jack Cudahy

The net proceeds from the ball will be used to endow one or more beds in a local hospital to be used exclusively for motion picture people who are ill or injured.

*

1-1-16 *The Clipper*

At the Pallas-Morosco studios, Producer William D. Taylor has had erected one of the most magnificent sets ever made for a picture. "Ben Blair" has been held back somewhat owing to the illness of Dustin Farnum, who is starting in again although far from well. Winifred Kingston is playing opposite him.

*

1-22-16 *The Clipper*

Dustin Farnum gave a dinner in honor of Sir Beerbohm Tree last week. There were present Constance Collier, William and Mrs. Farnum, Winifred Kingston, Courtenay Foote, William D. Taylor and Tree's daughter. Mr. Tree was in fine form and kept the company alive with his stories. "Macbeth" is now in rehearsal at the Griffith studios, and at this writing the Lady Macbeth has not been decided on.

*

2-6-16 *New York Telegraph*

A report comes that another troop of actors is snowbound. They are the Pallas company that is making "Davy Crockett," and in the party are Dustin Farnum, William Taylor, the director; Winifred Kingston, Herbert Standing, Page Peters and Homer Scott, cameraman. A terrific storm in the San Bernardino Mountains has completely hemmed them in, and the only place of refuge around where they are supposed to be is Squirrel Inn, a tavern high up on the crest of the mountain, communication with which has been impossible since the storm

The company went to the mountains to film some snow scenes. A pack of live wolves were taken along to be used in the picture, and it is supposed they are not very enthusiastic about having their rations cut down to let the actors have a portion of their food to eat. As a cameraman is along we can expect to see pictures of Dustin Farnum eating snowballs and keeping the wolf from the door with the other hand.

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2-13-16 *New York Telegraph*

After an adventuresome trip in the San Bernardino Mountains following a severe blizzard, the company of Pallas Pictures players who had been snowbound

for eight days, drove into the Los Angeles studio grounds today in bespattered and creaking automobiles, accompanied by a small fleet of auto trucks loaded down with a mixed assortment of furs, snowshoes, skis, blankets and other supplies, including a medley of costumes

Soon after their departure from Arrowhead Hotel for their uphill climb on burros, the players encountered a fierce storm and it was only with the utmost difficulty and after many narrow escapes that they finally arrived safely at Squirrel Inn. Two hours after the party arrived the bridge connecting them with the outside world went down, as did the wires, completely cutting off all communication. Kept in the mountains eight days when the schedule only called for two resulted in various difficulties for the company. At times the meals were cooked by the most primitive methods. All the inn could supply for days was what it had in its stock room and the only illumination was by candle and lantern light, where ordinarily the best of service was obtainable. Locations were sought on snowshoes, while only sixty miles away windows of houses were open everywhere and all were going about without coats.

*

3-18-16 *The Clipper*

Wm. D. Taylor, director of the Pallas pictures, is carrying his left hand in a sling these days. In opening a tin he suffered a severe cut, which necessitated five stitches. He was able to return to his duties in connection with the production of "Davy Crockett."

*

4-1-16 *The Clipper*

William D. Taylor, the Pallas producer, who is just finishing up his photoplay version of a story by George Beban and with that artist starred, has been suffering from a poisoned hand, which threatened for a time to be serious. He still carries his arm in a sling.

(Antibiotics had not yet been discovered.)

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4-9-16 *New York Telegraph*

In "Davy Crockett," Frank Mayo's story of a hundred years ago, Dustin Farnum offers another characterization of a historical personage. Under the direction of William D. Taylor, director of "He Fell in Love with His Wife" and other screen successes, this production is now nearing its completion at the Pallas Pictures studios in Los Angeles. Several important scenes for this subject were staged in the San Bernardino Mountains, where activities were delayed for eight days when the entire company became snowbound. Other scenes for this subject were filmed in and about the Colonial estate of Hancock Banning in Wilmington, a small West Coast town.

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4-17-16 *New York Telegraph*

William D. Taylor, the Pallas producer, recounts several amusing incidents during the taking of the George Beban picture, "Pasquale." For one thing, it was necessary to accentuate the boniness of a horse. One of the painters etched in the bony part of the animal. The work was thorough and artistic, and when Taylor saw it he scratched his head and said, "Very excellent, very excellent, but that horse has sixteen ribs on each side of him. Isn't that a little too many?"

*

4-29-16 *The Clipper*

The boys and girls at Santa Barbara are already donning their bathing suits and spending their Sundays on the beach. Anna Little, Helene and Queenie Rosson, Juanita Hansen, Art Acord, Chick Morrison, Larry Payton, Johnny Sheehan and several others meet at the baths and have all sorts of competitions. Last week William D. Taylor, of the Pallas Company; Richard Willis and Gus Inglis joined them and had a picnic on the beach. Lots of fun.

*

6-4-16 *New York Telegraph*

Director Frank Lloyd's endeavor to get some difficult stunt pictures of a few rats while on the next set Director William D. Taylor was enacting scenes with a lean battle-scarred tomcat proved a difficult task

Unaware of the proximity of the feline, Lloyd was frantic in his endeavors to quiet the rats. Clearing every one out of the set he dropped on his knees and tried to attract them with cheese and cake crumbs, at the same time making soothing noises with his lips. Why did they have to act this way just when he needed to use them, while always before they had been so easy to handle?

Meanwhile on the other side of the wall between, Director Taylor had his hands full with his usually too sleepy tomcat now thoroughly aroused and persistent in sneaking around the enclosed set like an underslung raceabout. Director Taylor asked his assistant, Frank Richardson, whether the heat would make cats do that, and Frank opined that it must be smelling something attractive or why would it go around with its nose working like a rabbit's

"Is any one using fresh meat?" was shouted, but the only response was emphatic denials. Then both directors patiently tried plan after plan with a self-control that would have added a luster to Job's world's record. At last a sharp squeal reached Taylor's ears from the other side of the partition. That was enough for him and he went to investigate with the cat under his arm. He got as far as the door of the next set and then his cat, leaping, finished Mr. Lloyd's picture and his performers at the same time.

*

6-17-16 *The Clipper*

William D. Taylor has a town built recently on a desert "location" for his present play, "The Parson of Panamint," written by Peter B. Kyne. Taylor has the popular star, Dustin Farnum, in the picture, which promises to be as interesting and well produced as his recent successes, "Pasquale," with George Beban, and "The American Beauty," with Myrtle Stedman.

*

8-6-16 *New York Telegraph*

The man who says, "I can't" may become a gentleman of note in time, but try as he may, the position as property man for a motion picture company will never be his. A "prop" man is a respected kind sir who accepts the outspoken whims of a director as part of his reasons for drawing a salary. He will go to the ends of the earth for a folding bed, a hand carved potato masher or a pair of knucks if his director so directs and invariably he never returns until he has the chosen articles

A humorous example of "prop" man ingenuity was given at the Morosco studio last week. Director William Taylor was waiting to take some scenes of a doctor's office in "Body or Soul," and was being held up because of his property man's inability to get the kind of medicine bottles the story called for. After fifteen minutes of valuable time spent in explaining to the property man, Mr. Taylor had reached the point where vexation leaves off, but before he could give vent to his anger the property man gave one more dive into his sanctum and immediately reappeared pushing a huge cabinet containing the company's entire stock of medicine bottles. Then informing Mr. Taylor that he could help himself the conscientious gatherer of props leaned back to await the outcome of his action.

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8-12-16 *The Clipper*

William D. Taylor, the Pallas and Morosco director, has one scene in his present production in the making of which over \$4,000 was spent, and it is an interior at that. It is one of the finest "sets" ever erected for a motion picture, and as one of the property men expressed himself, "It looks like a million dollars." Vivian Martin is the bright particular star with Taylor, with Herbert Standing, Alfred Vosburg, Helen Eddy, Lucile Ward and Tom Bates in the supporting cast.

*

8-21-16 *New York Telegraph*

Director William Taylor of the Morosco studio has discovered a "find" in the person of a small street urchin. The entire staff of players is now trying to think of a painless method of disposing of the acquisition. The boy was given a small part in the Edna Goodrich play, "The House of Lies," and acquitted himself creditably, but during the short

time he was at the studio he placed his foot through the leading man's hat, stood on Miss Goodrich's train, walked right through a garden scene in the process of filming, fell down a flight of stairs in collision with a cameraman, and then, in the hopes of keeping out of everybody's way, stood in the far background while the camera registered his not intended presence. The unlucky one is still intact, but not much hope is held out for his future health.

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8-26-16 *The Clipper*

William D. Taylor has completed "Her Father's Son," in which Vivian Martin did some particularly good acting. Alfred Vosburgh, Helen Eddy, Lucile Ward and Herbert Standing, all gave valuable support. There is one scene in which Miss Martin falls through a bridge on horseback, which furnishes a legitimate and genuine thrill. "Her Father's Son" is another one of those contributions to the Paramount program which has served to make it what it is. Taylor's reputation has risen with each succeeding feature.

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8-28-16 *New York Telegraph*

William Taylor writes that, having finished his Pallas picture, in which Vivian Martin is starred, he will completely disappear for a vacation of a few weeks. He refuses to tell where he is going, and, waxing facetious, declares he won't fish because a rod has a reel; he doesn't want companions because one of them may be a crank; he taboos cameras, avoids women because they wear filmy things, won't travel by stages, swears off guides because they are leading men, and doesn't like hotels because of the extras and having to register.

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9-23-16 *Los Angeles Times*

The guest list for Maude Fealy's party to be held tonight at the Morosco reads like an actors' who's who directory. Among those who will be present are Mr. and Mrs. Cecil de Mille, Mr. and Mrs. William de Mille, Mrs. Henry de Mille, Mr. and Mrs. Elliott Dexter, Mr. and Mrs. Jack Dean, Mr. and Mrs. Thomas H. Ince, Mr. and Mrs. Colin Campbell, Mr. and Mrs. Lonsdale, Mr. and Mrs. George Fawcett, Mr. and Mrs. Marshall Steadman, Mr. and Mrs. Byron, Mr. and Mrs. Charles Eyton, Mr. and Mrs. Hobart Bosworth, Mr. and Mrs. Charles Van Loan, Mr. and Mrs. Oscar Apfel, Mr. and Mrs. Joseph Montrose, Mr. and Mrs. William Farnum, Mr. and Mrs. Dustin Farnum, Mr. and Mrs. Fred Butler, Mr. and Mrs. James Neill, Mr. and Mrs. Edmund Lowe, Mr. and Mrs. James Corrigan, Margaret Turnbull, Vera Lewis, Enid Markey, Winifred Bryson, Edith Lyle, Charlie Chaplin, Edna Purviance, Adele Farrington, Gladys Brockwell, Dorothy Gish, Lillian Gish, Mae Marsh, Anita King, Gertrude Maitland, Mary Baker, Theodore Roberts, Lola May, James Young, David Butler, Frank Darian, John Burton,

William Hart, Walter Edwards, Bert Wesner, Warner Baxter, Herbert Rawlinson, Sydney Chaplin, Wyndham Standing, William Taylor, Robert Leonard, Donald Crisp, W. H. Clune, Fred Mace, Lou Tellegen, William Garwood, Walter Morosco, Clarence Drown, Harry Duffield, Joseph Eggenton, Herbert Farjeon and many others.

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10-8-16 *New York Telegraph*

Kathlyn Williams and Thomas Holding, who were recently engaged by the Oliver Morosco Photo-play Company, are now at work at the Los Angeles studios of this organization on their initial co-star subject for the Paramount Program

The play is a stirring emotional drama by L. V. Jefferson. The working title of this offering is "Redeeming Love," although it is uncertain at this time as to whether or not this title will be used when the subject is released

One of the most pretentious sets ever built by the Morosco company will be offered in this subject. The set will show a gaming place and will be built of mottled marble with an elaborate stairway and lavishly decorated with mural panels, statuary and onyx pillars. Various other imposing sets built with typical Morosco care for detail are in the course of construction under the personal supervision of William D. Taylor, who is staging the photo-play. Homer Scott is at the head of the photographic work.

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11-5-16 *Los Angeles Times*

Director William D. Taylor has left the Morosco studios and gone to New York.

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11-08-16 *Los Angeles Times*

William D. Taylor, Morosco picture director, will leave that organization soon to become a director for the Fox company. Mr. Taylor has several excellent pictures to his credit.

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11-25-16 *Moving Picture World*

William D. Taylor has closed a deal with William Fox whereby he will finish one more picture for the Morosco Company and then go to the Fox studio to produce pictures.

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12-3-16 *Los Angeles Times*

The supper dance given by the motion picture directors on Thanksgiving night at the Alexandria ballroom was a brilliant success. Many well-known directors and picture stars were present, among others Directors Otis Turner, L. Scott, Lois Weber, William Taylor, Frank Lloyd, Douglas Gerrard, Joseph de Grasse, Eddie Dillon, Chester Withey, Robert Leonard and Edward Le Saint. Some of the stars present were Bessie Barriscale, Mae Murray, Kathlyn Williams,

Stella Razeto, Mary Miles Minter, Fritzi Brunette, Myrtle Gonzales, Maude George, Ruth Stonehouse, Ella Hall, Gladys Brockwell, Gladys Hanson, Herbert Rawlinson, Neal Burns, Hobart Henley

Mrs. Eddie Dillon presided as hostess

Other guests beside those mentioned were J. R. Quirk, manager of the Photoplay Magazine of Chicago, Mabel Condon, Bessie Beatty, R. H. Jesson and Bennie Ziedman

Eva Tanguay floated in late in the evening, clad fascinatingly in a rose-colored evening gown, and proceeded to add her own brand of brilliancy to an already scintillating occasion.

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12-23-16 *Moving Picture World*

The second annual ball and grand buffet of the Motion Picture Directors' Association, at the Alexandria, Thanksgiving night, was perhaps the most elaborate event in the local film world in months. Directors and their wives from San Francisco and San Diego and intermediate points attended. In all there were approximately 250 persons at the exclusive affair

W. R. Daly, chairman of the Entertainment Committee, was assisted by Allen Curtis, Joseph DeGrasse, Roy Clements and W. D. Taylor. Otis Turner was chairman of the Reception Committee and R. B. West of the Floor Committee.

✱

12-10-16 *New York Telegraph* Edward V. Durling

Dustin Farnum, who has been for a long time one of the greatest of the stars at the Morosco-Pallas Studio, has deserted that company and gone over with his brother Bill at the Fox Studios. William D. Taylor, his director, will go with him.

✱

12-17-16 *Los Angeles Times*

Winifred Kingston has been engaged to support Dustin Farnum in Fox pictures under the direction of William D. Taylor.

✱

12-24-16 *New York Telegraph*

Dustin Farnum and William Desmond Taylor, who has been directing the former's photo-plays for many months, have just been added to the William Fox forces. In acquiring Mr. Farnum and Mr. Taylor, William Fox takes his first step toward carrying out one important phase of his announced policy of making 1917 an epochal year for Fox Film Corporation's productions

Within a few weeks Mr. Fox will add several more well-known names to the long list of photo-players and directors now on the Fox roster. Their addition, with supporting casts, will give the Fox program unprecedented strength. Although Dustin Farnum was famous as a figure of romance, chivalry and grace before he left the spoken for the silent

drama, he has won more laurels in recent years by his splendid work in the cinemas

The new Fox star will make his photoplays in the West—in the studios at Edendale, California. He will begin in a few days under Mr. Taylor's direction on a big production. Players are now being selected for the film....

✱

12-30-16 *Moving Picture World*

Oscar Apfel, who until recently was directing William Farnum at the Fox studios, has joined this week the Yorke-Metro forces

...William D. Taylor is to succeed Director Oscar Apfel at the Fox studios.

✱

1-13-17 *Moving Picture World*

Dustin Farnum returned this week from a hunting trip among the mountains, and is now spending most of his time discussing his script with his director, William D. Taylor. The company will begin work on Monday, the story being the dramatization of a popular novel of the great northwest.

✱

March 1917 *Motion Picture Classic* Richard Willis

Among other companies hunting the snows in northern California are Dustin Farnum's with Director William D. Taylor. This Fox outfit are [sic] knee-deep in the white material at Truckee.

✱

1-28-17 *Los Angeles Times*

The Fox Film Corporation in December celebrated the completion of its first year in Southern California. Within the past twelve months the company's western department has grown from an establishment covering less than an acre of ground and employing about thirty persons, to one using thirty acres and paying salaries to more than 500 persons

To reach this high state of development the expenditure of more than \$1,000,000 was required. Today in addition to the six comedy companies, there are also five dramatic companies acting in the Fox western studios, with authentic rumors of the engagement of several more

The present dramatic directors are R. A. Walsh, Otis Turner, Frank Lloyd, William D. Taylor and Richard Stanton. Directors of the comedy subjects are Charles Parrott, Ed Feazee, Walter Reed, Harry Edwards, Hank Mann, Tom Mix and Henry Lehrman

The quarters at present occupied by the Fox Film Corporation include five acres at Hollywood, fifteen acres on Western avenue, and two acres in locations at Silver Lake, San Fernando Valley and Chatsworth.

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April 1917 *Motion Picture Classic*

Dustin and William Farnum have been visiting brother Marshall in Arizona, and the latter is a very

sick man. Meanwhile, Directors William D. Taylor and Frank Lloyd are cutting and assembling film and preparing new stories for their popular stars.

(Marshall Farnum died of tuberculosis on February 18, 1917.)

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2-19-17 *Los Angeles Herald*

Guy Price

William D. Taylor has resigned as director for Fox

He was recently engaged to handle Dustin Farnum pictures exclusively.

(It is uncertain exactly what was done by Taylor while working for Fox; no Fox pictures gave Taylor any credit. "North of '53" was the Dustin Farnum film shot on location in Truckee the previous month; release of the film was delayed for many months and the released version credited Richard Stanton with directing the film. In the 1918 Studio Directory, Taylor claimed to have directed both "North of '53" and "The Scarlet Pimpernel" for Fox. It was also stated later that he had done a small acting role in "Tale of Two Cities," which was being produced when Taylor joined Fox, but Taylor was not listed in those credits, either. In any event, the Fox experience must have been very unpleasant for Taylor, as he returned to Paramount and remained there for the rest of his career.)

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3-24-17 *Moving Picture World*

Director William Taylor, who has produced many notable Dustin Farnum productions, has surprised his many friends by resigning from the Fox Film Company, after producing one feature for them and has gone to Arrowhead Springs for a well earned vacation.

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3-1-17 *Los Angeles Times*

The kaleidoscopic change in motion picture directors at the different studios makes it necessary to issue a bulletin every day. Now it's William D. Taylor, lately with the Fox, who has returned to the Morosco studio.

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3-10-17 *Moving Picture World*

At the Angelus hotel on Thursday, February 16, the Static Club of America, the Pacific Coast organization of cameramen, tendered a good-fellowship dinner to the directors of the Los Angeles colony. Al Cawood, secretary of the club, headed the entertainment committee, and Charles G. Rosher, the president, acted as toastmaster. As a compliment to the Motion Picture Directors' Association Mr. Rosher turned over the toastmaster's chair to "Daddy" Otis Turner, the president of the M. P. D. A

Telegrams regretting absence were received from Douglas Fairbanks, Thomas A. Edison and Theodore Roberts. The guests present were George E. Marshall, George W. Stout, H. G. Stafford, Wallace D. Coburn, George Cochrane, William Beaudine, L. F. Kelly, Lynn Reynolds, Fred A. Kelsey, H. L. Solter,

Rupert Julian, William V. Mong, Horace Davey, Frank Beal, Joseph De Grasse, Thomas W. Heffron, Roy Clements, Charles Swickard, Buck Massie, Tom Ricketts, Otis Turner, William Wolbert, Hobart Bosworth, Al E. Christie, E. Mason Hopper, Laurence Seniore, Reginald Barker, James Aubrey, Donald Crisp, Jack Conway, L. M. Chaudet, G. P. Hamilton, Lloyd B. Carleton, John T. Carleton, J. C. Jessen, Scott Sidney, Howard Estabrook, Raymond Wells, Murdock MacQuarrie, Frank C. Lloyd, Jay Hunt, Bob Eddy, Clark Irvine, Alvin Wyckoff, Tom Mix, George L. Sargent, J. J. McGowan, William E. Parsons, R. H. Gray, Walter Edwards, Donald MacDonald, William Worthington, John T. Glavey, Raymond B. West, Guy Price, George Melford, Charles Lewin, Allen Holubar, Allen Curtis, E. F. Flynn, Douglas Gerrard, William D. Taylor, V. R. Day, Shorty Hamilton, Al Santell, Lloyd V. Hamilton, William Robert Daly and Sam H. Comly

Members in attendance were...

(Within a few years the Static Club would become more image-conscious and change its name to The American Society of Cinematographers.)

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3-18-17 *New York Telegraph* Edward V. Durling

The newly elected executives of the Motion Picture Directors' Association. W. D. Taylor and Raymond B. West, are extending every effort to increase the efficiency of this organization. It is probably the strongest of all similar associations formed within the picture industry. The members have applied themselves to the building up of a strong, lasting organization and promise to become a great factor in the advancement of the motion picture.

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3-25-17 *New York Telegraph* Edward V. Durling

Director William H. [sic] Taylor, who was at the Fox studio with Dustin Farnum for one picture, has returned to the Morosco studio and will shortly begin work on a new production which will feature House Peters and Myrtle Stedman.

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4-29-17 *Los Angeles Times*

Kathlyn Williams and Wallace Reid, with their company under the direction of William H. [sic] Taylor, of the Morosco studio, have departed for Fort Bragg, Cal., there to take a number of the lumber camp scenes for the forthcoming production in which they will be co-starred.

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7-17-17 *Los Angeles Herald*

It was a great day for the lumberjacks high up in the Sierras in the heart of the beautiful big tree country when Kathlyn Williams and Wallace Reid with their Paramount company arrived to film the production of "Big Timber" which is now being shown at the Alhambra. The lumberjacks live in the

mountains for months without having an opportunity to visit a town or see anyone outside of their own immediate associates, and none of them had ever seen a moving picture taken

Director Taylor secured permission of the manager of the lumber camp to have his men take part in the scenes on Sunday when they were not working. The jacks greeted this with howls of delight and promptly set to work preparing themselves for screen artists, and it took a great deal of argument on Director Taylor's part to convince them that he wanted them dressed in their working clothes instead of dolled up in their Sunday best.

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5-6-17 *New York Telegraph* Edward V. Durling

The Motion Picture Directors' Association were hosts to a party of 100 at a dinner dance given at the Hotel Alexandria this week. Mayor Woodman was the guest of honor. Earl Rogers and Guy Price, dramatic editor of the Los Angeles Herald, delivered speeches. In addition to those guests a number of old soldiers from the Sawtelle Home were present, a tableau entitled "The Spirit of '76," and an excellent vaudeville entertainment did much to make the evening a most pleasant one

The officers of this association, which is the only really active motion picture association on the Coast besides the Static Club, are William D. Taylor, president; Roy Clements, secretary, and Charles Swickard, treasurer.

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5-13-17 *New York Telegraph* E. V. Durling

A lot of the boys of the village had their hair cut and their shoes shined last Saturday night. They saw William Taylor, of the Morosco Company, walking down Broadway with his nobby bamboo cane and classy silk handkerchief set very deftly in his upper right hand pocket at the approved angle of 82 degrees and they thought it was "Dress-Up-Week."

*

Sept. 1917 *Motion Picture Classic*

William D. Taylor staged a big prize-fight scene at the Morosco studios the other day in which Jack Pickford put on the gloves with the well-known professional boxer, Leo Houck. They put up a dandy scrap, and the extras felt a little ashamed of taking money after witnessing such an interesting encounter. Jack is pretty handy with the gloves, and as Taylor is an enthusiast on boxing, a splendid bout was the result.

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8-5-17 *New York Telegraph* Edward V. Durling

The Neat and Nobby Dressers Association met this week in front of Levy, the Tailor's. The meeting was presided over by Fred Balshoefer, of the Yorke-Metro Company. The immediate business on hand was the discussion of the case of Ford Sterling, accused of

appearing in public with tan-buttoned shoes. Upon being called to defend himself, Ford based his appeal upon the old adage: "When you are in Rome do as the Romans do." This was received with much indignation by old Bill Taylor of the Morosco Company. "If we followed out that idea," said Bill, "we would all go to a dinner dance in khaki and wear mackinaws to the opera.

Sterling was found guilty, and the tan-buttoned shoes were confiscated.

(This item is satirical and is not intended to be accepted at fact.)

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9-16-17 *New York Telegraph*

They put Jack Pickford, Paramount's delineator of youthful types, under a bed in a number of scenes in a forthcoming picture directed by William D. Taylor. After crawling under the bed, having nothing on his mind for the time being, he fell asleep. Later the director dismissed the company, having forgotten Jack. When it was dark the young actor awoke, bumped his head on the bed slats and decided he was in a cell. He yelled lustily for help, and the night watchman came to this rescue.

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9-23-17 *New York Telegraph*

There is a tense atmosphere in St. Petersburg (Mo). The natives of the town are up in arms, meetings are being held and formal protests will probably be forwarded shortly unless resolutions of apology are suitably adopted and copies thereof forwarded from the Famous Players-Lasky Western studios. All owing to the fact that Jack Pickford and company recently visited the town of St. Petersburg, stayed long enough to film some scenes for "Tom Sawyer," and then, like the Arabs, folded their tents and stole silently away

William D. Taylor took the company to the village, but no one found it out, which, considering the size of the town, is really a feat in itself worthy of commemoration, were it not that the citizens are so thoroughly incensed. For years they have been trooping to the Bijou Dream to see Jack and his sister, Mary, in the celluloid. Then the former appeared in the flesh—and they missed him. True, one of the denizens of the village saw some folks get off a train one morning with a lot of queer looking black cases, etc. The witness, however, declares that he thought they were "Government Engineer chaps," because they looked like real human beings and not what picture actors are supposed to resemble. The hotel proprietor avers that the party stayed one night at his hostelry, but that they were quiet, peaceful and did not act at all like "player folk," so he gave them no special consideration

The company rented a small side-wheel steamer and filmed the scenes along the river below the town, using the steamer cabins for dressing rooms. But this the denizens of St. Petersburg did not see. Afterward

they returned to Hannibal to finish up some other exteriors for the forthcoming Paramount production of Mark Twain's immortal boy story. Then they departed unostentatiously

That is why St. Petersburg is exercised and something will have to be done to quell the disturbance.

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11-11-17 *Los Angeles Herald*

The Zukor-Lasky management has signed up William D. Taylor for another term of 2 years. His present contract expires in March.

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11-11-17 *New York Telegraph* Edward V. Durling

The Club of Forty gave its first dinner dance on Halloween and it was unusually successful. Speaking from a cinema standpoint there perhaps has never been an affair which attracted so many distinguished guests and one from which the general public was so carefully and diplomatically eliminated

Mary Pickford was the guest of honor, and Mary Miles Minter ran her a very close second. They both made speeches. George Beban and District Attorney Thomas Lee Woolwine also addressed the gathering, but both very briefly and to the point. The boys and girls were they for a good time and they certainly had it

Olive Thomas, Mae Murray, Dorothy Dalton, Gail Kane, Adele Rowland, Vivian Martin, Lottie Pickford and so many other beauties were present, and the boys were so dazzled they had to wear tortoise shell cheaters the next day

Among the especially invited guests were District Attorney Thomas Lee Woolwine, Alfred A. Cohn, Harry Caulfield, Mrs. Shelby, mother of Mary Miles Minter and Mrs. Pickford

The complete list of those making up the Club of Forty has been announced and it includes the following

Douglas Fairbanks, Charles Chaplin, W. S. Hart, Jesse Lasky, Thomas H. Ince, John Emerson, William Taylor, H. O. Davis, Edward Hemmer, J. Parker Read, Norman Kerry, Eddie Cline, Vic Herman, Arthur Hoyt, Jack Dillon, Charlie Murray, Charles Ray, Kenneth Harlan, W. A. S. Douglas, Frank Wilson Young, Allan Dwan, E. V. Durling, Carlton Burke, Bob Leonard, George Melford, Marshall Neilan, Roscoe Arbuckle, Edward Featherstone, Bryant Washburn, Ford Sterling, Frank Borzage, George Beban, Julian Johnson, Alfred Micheletti, Mack Sennett, Jack Pickford, Hampton Del Ruth, Dr. Treen, O. L. Sellers and Julian Eltinge.

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11-17-17 *Los Angeles Herald*

Guy Price

"You know the wonderful success of our other ventures. But this is to be the limit!

The foregoing is a paragraph picked from a letter written by William Robert Daly of the Motion

Picture Directors' association, and has reference to the third annual ball of the directors, to be given at the Alexandria (Rose room) on the night of Thanksgiving

From all reports, including announcements by William D. Taylor, director; Charles Swickard, treasurer, and Roy Clements, secretary, this year's event will outclass any yet attempted, and the stars attending will lend exceptional brilliance to the occasion, for I understand that everybody who is anybody on the celluloid will be there, regaled in their best and most dazzling fineries.

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11-25-17 *New York Telegraph*

William D. Taylor, who is directing a new picture for Paramount in which Jack Pickford and Louise Huff will be co-starred, solved a problem recently which bade fair to prove insurmountable. A number of the scenes are laid in a business office of a New York skyscraper. There being none of these structures in the neighborhood, it was decided to effect the building on telegraph poles forty feet above the street. Then the picture was "shot" out of a window and the impression of height secured admirably. This is probably the first example of its kind on record.

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11-30-17 *Los Angeles Times*

A brilliant affair was the buffet dance given in the Rose Room of the Alexandria last night by the Motion Picture Directors' Association. William D. Taylor, president, and William Robert Daly, one of the directors, was in charge. It was the association's third annual ball

Among those who took part were Douglas Fairbanks, Mary Pickford, Charlie Chaplin, W. H. Hart, Al Woods. R. A. Rolfe and Jesse Lasky.

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12-2-17 *Los Angeles Times*

William D. Taylor, who recently renewed his contract with the Paramount concerns, last week turned down an especially big offer to make features in England.

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2-3-18 *New York Telegraph*

At Hollywood, Cal, in the Pallas-Morosco studios, Constance Talmadge has started work on her latest Select production, "Up the Road With Sallie." The story is a picturization of the novel by Frances Sterrett, the scenario having been prepared by Julia Crawford Ivers

Miss Talmadge, who has just finished making a film version of Frances Hodgson Burnett's novel, "The Shuttle," for Select, has a new director in this, the second of her Select pictures to be made in the West. "Up the Road With Sallie" will be directed by William D. Taylor, whose direction of Jack Pickford in "Tom Sawyer," "Huck and Tom" and

"His Majesty Bunker Bean," gained him an enviable reputation. As Mr. Taylor's forte is comedy, backed by dramatic incident, just the type of material with which Constance Talmadge scored in "Scandal," and as "Up the Road With Sallie" combines humor with drama, both Mr. Taylor and the young star are expected to boost their previous reputation with this production....

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2-20-18 *New York Telegraph*

Those who represent the Select Pictures Corporation would very much like to know what has become of Constance Talmadge, last heard of as enjoying herself in Los Angeles. No word coming from her for two weeks, a telegram was dispatched to William Taylor, who has been directing her pictures. No answer, and a more recent wire to Mrs. Talmadge has also remained unnoticed. Not that Miss Talmadge is in present demand for work, but Vivien Moses thinks it strange that a full sized screen star could disappear so completely. It is known that Miss Talmadge but recently became an automobile owner, which may or may not account for her long silence.

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2-24-18 *New York Telegraph*

The spirit of youth and fun and American boyhood are said to be found throughout the entire five reels of Jack Pickford's latest Paramount picture, "Huck and Tom," to be released March 4. This is the second of the Tom Sawyer pictures, from Mark Twain's immortal books, although each in itself is a complete release. Director William D. Taylor, a fervent admirer of the great American humorist, found that there was too much material to be contained in a mere five-reel photoplay, and has divided the subject matter into two productions

...Director Wm. D. Taylor and Cameraman Homer Scott are responsible for a large share of the success of the picture.

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4-22-18 *Los Angeles Herald*

Guy Price

As the Arrowhead Reporter Might Put it

W. D. Taylor, the w. k. movie director who makes Mary Pickford fillums, left today for Los Angeles. Mr. Taylor distinguished himself while in these parts by hiking to Pine Crest and back in record time.

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5-10-18 *Los Angeles Times*

The northeastern section of the great Lasky motion-picture plant, bounded by Selma, Argyle, Vine streets, and Sunset boulevard, was destroyed by a fire of an unknown origin late yesterday afternoon, causing a damage estimated by the film company's officials at about \$100,000

The buildings used by the purchasing department, the stock-room, the drapery-room, dark stage, used

for "vision" pictures, the tinting department, the color-room and a large glass stage adjoining the color-room were gutted by the wall of flame that burst forth from the color department and ate its way with great rapidity, traveling east and west and destroying everything in its path

Nearly a score of young women and men employed in the building where the fire first was discovered had a narrow escape when great licks of fire and columns of black smoke entirely surrounded the wooden structure in which they were, leaving but a narrow doorway for a path to safety

Several hundred telephones in the Hollywood district were put out of service when the intense heat from the stock-room, accompanied by licks of flame, burned the telephone cable on the Selma-street side of the plant

Lieut. Giffin of Engine 27 and Fireman C. White of Truck No. 9 were among the injured. Both were treated at the Receiving Hospital

So quick was the spread of the flames, and so intense the heat developed by them in the first few minutes, that hundreds of the Lasky employees, who, under the direction of company officials, rushed to the scene when the fire gong sounded, were driven back inch by inch in their efforts to fight the flames with their own equipment. The lack of pressure in the water main supplying the studio water lines, was blamed by the volunteer fire fighters for the lightning-like spread of the flames

Though beaten back by the heat and smoke, the men fought the fire until the arrival of the first five companies to respond to the alarm, while other employees, working under directions of their department heads, carried out to safety wardrobes and film valued at more than \$100,000 and saved the records and office equipment

Clyde Ewing, one of the studio employees, who with Charles Wells, Oliver Shot and William Engle, were stubbornly clinging to a narrow edge of the laboratory building in a successful effort to keep the flames from spreading to it, was caught by a flying loop of a hose and fell thirty feet through a burning skylight. He was saved by his fellow fire fighters and later removed to his home, not seriously injured

Engine No. 27 and Truck No. 9 of Hollywood, Engine No. 29 from Second street and Western avenue, Engine No. 35 from Vermont and Fountain avenues, and Engine No. 20 of the reserve worked under Battalion Chief Attwell. As they went into action, the gigantic film plant presented a scene of picturesque excitement and organized activity. Insistent camera men who fought to get "close ups" of the flame billows, directors, stars of all magnitudes in all sorts and conditions of wardrobe, hurrying and scurrying in and from every direction, added to the altogether-real realism of the scene

A few seconds after Margaret Bayley, said to have been the first one to discover the fire, ran onto the open stage and gave the alarm, the girls and men in the special color room, where Director De Mille's specially-colored positive of his coming picture,

"New Wives for Old," was being finished, rushed through the narrow doorway into the open. Among those in the structure at the time were Miss Rose Rossen, Sarah Martin, Josephine Marshall, Sidney Fraser, James Fraser, the foreman, and Pliny Goodfriend, husband of Mary Anderson

According to the stories of some who were in the room at the time, the fire was started by a spark from a crossed wire, which ignited a rack of films and passed into the next building

Director De Mille made frantic efforts to save the much-prized film, but it was irreparably damaged. It is the positive, but there are several negatives of the story, the company officials say, and the coming production in two weeks will not be delayed, though the color process will have to be abandoned, they say

Mrs. A. R. Hoffman and C. S. Widom, in charge of the woman's and men's costumes, superintended the removal of \$35,000 worth of Joan of Arc wardrobe and \$15,000 worth of gowns and feathers from the rooms occupied by their departments

While the rapidly-spreading flames were gutting several sets of Mary Pickford's coming production "Capt. Kidd," Director George Melford rushed into a smoke-filled room and rescued his latest picture, "Sandy.

A small panic, heightened by unflinching heroism of the small group on top of the laboratory building, who clung to their post and probably saved the structure by their persistency, was created when thousands of rounds of blank ammunition for machine guns, stored in the stock room, began to explode in quick and menacing succession. Fear that the 90,000 rounds of real ammunition stored for the use of the Lasky Home Guard units, sent the fire fighters reeling backward while the invisible barrage was at its peak

The private presentation of Mary Pickford's completed picture, and her latest one, "How Could You, Jean?" at which Jesse L. Lasky and William D. Taylor, Miss Pickford's director, were present, was interrupted by the announcement of the operator that he was sorry he could not continue because the plant was on fire. Mr. Lasky and Mr. Taylor left in a hurry and joined the forces of the fire fighters

The fire was kept from spreading to the film vault and the laboratory, but anticipating the turn of the wind, Studio Manager Milton Hoffman and several assistants ordered the valuable films and chemicals removed to the streets. Later the goods were brought back. Glen McWilliams, Jr., camera man for Douglas Fairbanks, assisted in saving the electric equipment, as did Donald Crisp, a director, and others. One fair-haired young woman dashed into the partly extinguished debris of the color room and rescued the remnants of a sweater knitted for some one "over there.

At 5:30 the fire was practically out. At that time Jesse L. Lasky, vice-president of the company, announced that work of rebuilding will be started at once. The output of the plant will not be delayed, it was announced. Thomas Ince, Mack Sennett and other film magnates, who arrived shortly after the fire,

offered their plants to Mr. Lasky, but were assured of the company's ability to pull through until the repairs are made.

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Aug. 1918 *Photoplay*

William D. Taylor and Jesse Lasky were viewing "How Could You, Jean?", Mary Pickford's latest subject, which Taylor directed, when suddenly the operator stopped the film and said he couldn't run it any more. "Why not?" asked the surprised Mr. Lasky. "Because," replied the operator; "the studio's on fire." The fire was a real fire—the loss to the Lasky plant was figured at close to \$100,000.

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5-25-18 *Los Angeles Times*

To create an institution for motion-picture players such as the Actors' Fund has been to players on the legitimate stage, one of the largest charity movements every promoted in Southern California will be launched when hundreds of motion-picture folk meet Sunday afternoon at 3:30 o'clock in Clune's Auditorium to organize the Motion Picture War Service Association

With D. W. Griffith, Cecil de Mille, Charlie Chaplin and actors of their ilk as temporary leaders, a permanent organization will be effected

The creed of the members of the organization, to which all must pledge themselves, will be loyalty to this country and to their profession. Material plans of the organization call for the construction of two hospitals at once, one in New York and one in Los Angeles, to be known as the Motion Picture Hospital. The hospitals will be more than hospitals, according to the plans of the promoters—they will be convalescent homes as well

Each institution will cost approximately \$285,000 and on completion they will be turned over to the government for the period of the war as homes for convalescent soldiers. At the end of the war they again will be taken over by the organization and conducted as permanent institutions to help the suffering, even though they be not members of the organization or of the profession

Mr. Griffith and Mr. De Mille, leaders of the move, declare that the players belonging will put charity ahead of their profession and their country ahead of all. The active participation of every member in Liberty Loan and Red Cross drives, and, in fact, every movement which will help this country, is a requirement for membership

At Sunday's meeting a president, six vice-presidents, a secretary and a board of twenty-five directors will be elected. Those proposed as permanent officers of the organization are: President, David Wark Griffith; first vice-president, Cecil de Mille; second vice-president, Lois Weber; third vice-president, Charlie Chaplin; fourth vice-president, Mary Pickford; fifth vice-president, Douglas Fairbanks; sixth vice-president, William S. Hart;

treasurer, Mack Sennett; secretary, S. E. V. Taylor. Among the members for the board of directors proposed are Jesse Lasky, W. D. Taylor, Frank E. Woods

The chief headquarters of the association will be located here, although offices will be maintained in New York

David Wark Griffith will preside at Sunday's meeting and an extensive programme has been arranged. Only motion-picture folk will be permitted to attend, tickets for these having been left at the different studios

William D. Taylor, director of Mary Pickford and president of the Los Angeles Motion Picture Players' [sic] Association, will speak on the inception of the movement. Jesse lasky will present the proposed constitution, which will be adopted, and Mack Sennett will tell of the officers proposed, after which an election will be held. Cecil de Mille will explain the future activities of the organization and four-minute talks will be given by Mary Pickford, William Hart, Charlie Chaplin and Douglas Fairbanks. Lois Weber will then talk on "Woman's Work in the Association," and Gurney Newlin will discuss what the motion-picture players have done in helping the Red Cross. Private Thomas L. Black, Australian soldier, will talk on the war

The feature of the day's programme will be a series of tableaux. Members of the Stage Carpenters' Association will work all night tonight in arranging the settings for these gorgeous spectacles. Clara Kimball Young as "Liberty" and Wallace Reid as "America," with hundreds of minor supporting actors, will present the most important of the tableaux. Others will be "Belgium," with Frances McDonald and group; "Japan," with Sessue Hayakawa and group; "Serbia," with Constance Talmadge and group; "Italy," with Warren Kerrigan and group; "France," with Robert Harron and group; "England," with Robert Leonard and group

During the entire programme 100 members of the studio stock companies will circulate among the audience with membership cards and solicit members for the association. These workers are in charge of Winifred Kingston, Mildred Harris and Lillian Gish.

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5-26-18 *Los Angeles Times*

At one of the most enthusiastic patriotic rallies and entertainments ever held in Southern California, 2000 people, whose business it is to entertain millions of people every day in the year, met at Clune's Auditorium yesterday afternoon and organized the Motion Picture War Relief Association, the first fourteen membership cards calling for \$32,750. This sum was in addition to the hundreds of dollar memberships sold to members of the audience

At the grand assembly practically every motion-picture star and director in Southern California was present, but in this case the greatest star was allowed to do only a "bit," as there was so much to be done and so many to do it. This tremendous aggregation of

talented people came together not only to entertain one another, but they met for a cause—and that cause was American, and, through America, all humanity

Music for the occasion was furnished by The Submarine Base Band of the harbor, by presentation of "Liberty Bell" by Master Howard Enstedt and selections by other singers—and as to entertainment, there was sparkle and vim in every line spoken by every star on the programme

The remarkable mass of emotionalism, representing the moving picture industry of the Southland, tried its best to be formal and succeeded fairly well until after the election of the officers, and even this important event was accompanied by cheering and shouting, whistling and stamping of feet as each officer was nominated

Those elected as officers of the organization are as follows: President, D. W. Griffith; vice-presidents, Cecil B. de Mille, Lois Weber, Charley Chaplin, Mary Pickford, Douglas Fairbanks, William S. Hart; treasurer, Mack Sennett; secretary, S. E. V. Taylor; associate members of the board of directors, Jesse Lasky, Marguerite Clark, Maurice Tourneur, J. Searle Dawley, S. Rothapfel, Lee Ochs, J. Gordon Edwards, Henry McRae, Frank E. Woods, G. W. Bitzer, W. F. Alder and William D. Taylor

Among the chief features of the big entertainment were the excellent drill work of the Lasky Home Guards, the presence of Mrs. William C. de Mille's Red Cross Auxiliary and the picturesque tableau, representing military types of the various nations of the Allies, the whole grand picture being staged in a specially prepared setting provided by Henry McRae of the Universal company

When Chairman D. W. Griffith responded to the call for a speech, following his election, he made one of the most touchingly tender, yet strongest appeals he has yet made to a patriotic audience. He began his speech in a humorous vein, but before he had finished he was in tears and hundreds of men and women in the audience were applying white handkerchiefs to their eyes—and it was not acting. Mr. Griffith spoke of Old Glory and of what it stands for and added: "But why should I attempt to speak to Americans about Americanism, or to patriots about patriotism? Words mean so little, after all, but my sentiments, I am sure, you all know by heart for every one of you is loyal to that spirit of truth and freedom we all adore and every one of you trying to to be faithful to the best within yourselves. Whatever be your faults as moving-picture people—and you are neither better nor worse than the bootblack, the preacher or the Senator—all of you, who have made any success in life, have sacrificed much to gain that success, and these sacrifices and heartaches have made you capable of telling wonderful stories to the world in a most beautiful way, and made you the sweet children of charity

Charley Murray, chairman of the meeting, read a number of telegrams from Douglas Fairbanks, William A. Brady, Allan Dwan, Marguerite Clark and others who voiced their regret that they could not

be present, after which a number of splendid addresses were made, although many prominent actors and directors, who would gladly have spoken for the cause, had to be left out for lack of time....

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6-16-18 *New York Telegraph*

Mary Pickford has commenced work on a new Artcraft feature, "The Mobilization of Johanne," by Rupert Hughes, with William D. Taylor directing. Taylor has not quite finished with his star in "Captain Kidd, Jr.," but as they had to wait several days to get some special sets they required he decided to go ahead with the new story in order not to waste the time. Doing two pictures at once is quiet a novelty for both Mary and Taylor.

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6-23-18 *New York Telegraph*

William D. Taylor has been about the busiest man in the Coast film colony during this past week. Besides cutting his latest Mary Pickford feature, "Captain Kidd, Jr.," Taylor is directing Mary in "The Mobilization of Johanne," as well as working on affairs of the Motion Picture Directors' Association, of which he is director. It is no wonder that Taylor isn't seen at the Los Angeles Athletic Club these days.

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7-14-18 *New York Telegraph*

William D. Taylor and Mary Pickford have both taken vacations following the completion of the popular star's latest Artcraft feature, "The Mobilization of Johanne," which will be Mary Pickford's last film until she returns to the screen again. It has not been decided how long a vacation she will take as yet. Taylor intends to go away fishing for several weeks before he decides what else he will do. It will be the first vacation he has had in several years.

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7-15-18 *New York Telegraph*

Provost Marshal Crowder's recent ruling, under which the motion picture business is recognized as an "effective" industry, followed several conferences between the Provost Marshal and representatives of the Motion Picture War Service Association, it became known yesterday, during which it was pointed out that approximately \$20,000,000 annually was paid by the industry in taxes. The arguments offered by the War Service Association also proved the effectiveness of the industry for Government propaganda

It was on July 1 that the matter was formally submitted to General Crowder by Grant Carpenter, of Los Angeles, assistant secretary of the Motion Picture War Service Association in the form of a lengthy petition. This petition was signed by the following members of the association's directorate

David Wark Griffith, Mack Sennett, S. E. V. Taylor, Cecil B. De Mille, Mary Pickford, Charlie Chaplin, Lois Weber, Douglas Fairbanks, W. S. Hart, Jesse L. Lasky, Marguerite Clark, William Fox, Henry McRae, J. Gordon Edwards, J. Searle Dawley, Maurice Tourneur, S. L. Rothapfel, William D. Taylor, Lee A. Ochs, Frank Woods, G. W. Bitzer and W. L. Adler

General Crowder was told the Motion Picture War Service Association was a patriotic, charitable and beneficial corporation, organized primarily for unifying and concentrating the war activities of those employed in motion pictures. General Crowder was also told there is invested in the motion picture industry in this country \$600,000,000, paying to 175,000 employees \$200,000,000 in wages, salaries, royalties and commissions; paying licenses, income and property taxes amounting to \$20,000,000 annually; exhibiting its product in 16,000 theatres to 45,000,000 people weekly and supplying 95 per cent of the country's amusement

"We are informed," said the petition, "that the local draft boards are now interpreting the language of the order to mean that motion pictures are not legitimate theatrical performances, and that actual performers in motion picture productions are engaged in non-productive occupations or employments

"The war council of Great Britain has learned by bitter experience what the spirit and morale of the people at home is to the morale of the army at the front

"The newly appointed Minister of Information of Great Britain is devoting the greater part of his time to the hitherto neglected motion picture. In one war picture recently produced in France by an American producer a general of the English army, with his staff, was assigned to the task of seeing that the military detail was correctly executed and the Under Secretary of War, with the War Council of Great Britain, counseled and advised with the producer as to the story. This one picture already has procured thousands of recruits for the American army and reconciled thousands of mothers, wives and sisters to the drafting of sons, husbands and sweethearts

"Sixteen thousand motion picture screens in this country every day tell nearly 7,000,000 people why the war must be carried on and how they can help to a successful termination

"It is estimated that more than \$100,000,000 worth of third Liberty Loan bonds were sold by the motion picture folk in a campaign that extended from Los Angeles. The United States Treasury Department and the Committee on Public Information are planning big campaigns of motion picture publicity, and have requested the assistance of the organized industry through this association

"The order will, if strictly construed by local draft boards, seriously hamper the whole industry. It will take from the producers a large number of men who, on account of special training, their peculiar knowledge or high degree of technical skill, cannot be replaced. Under normal conditions the demand for

such technical help far exceeds the supply. Owing to the newness of the business in which many very young men have engaged, there are few beyond the draft age who are competent

"The technicians who assist transferring dramatic action to the screen are as essentially actual performers, though unseen, as the chorus that sings behind the scenes or the organist who plays in the wings in such operas as 'Faust' and 'Cavalleria Rusticana.' Without them no motion picture can be produced

"The employees who are essential to motion picture production are producing directors, actors, cameramen, scenario writers, film editors, film cutters and heads of the laboratory, scenic and property departments

"Your petitioners, in the utmost good faith, desires [sic] to retain in their present employment only such men as are indispensable to picture production, and only so long as the United States Government feels that it can spare them."

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7-9-18 *Los Angeles Herald*

William D. Taylor, director for Mary Pickford and president of the Moving Picture Directors' association has enlisted in the British army and leaves for London in two weeks. Mr. Taylor is one of the best known directors in the business and his loss will be felt in film circles.

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7-10-18 *Los Angeles Herald*

A farewell banquet was tendered William D. Taylor, the well known director, by members of the Motion Picture Directors' association at the the Athletic club

The dinner was in honor of Mr. Taylor's enlistment in the British army

In view of Mr. Taylor's departure, the association elected Frank Beall president. He will serve ex-officio until President Taylor's term expires.

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7-21-18 *New York Telegraph*

William D. Taylor sails from New York [sic] to London this month bound for an English officers' training camp somewhere in the British Isles

Mr. Taylor has long been recognized as one of the most skilled directors in the pictures, and his efforts, especially during the past year, has resulted in the producing of some splendid examples of screen work. He has directed the three latest Artcraft pictures in which Mary Pickford played the stellar role, and each one showed his fine, discriminating hand and admirable blending of humorous and dramatic values. These pictures are: "How Could You, Jean," "Captain Kidd, Jr." and the picture made from Rupert Hughes's famous novel, "The Mobilizing of Johanna." The latter picture, which has to do with a

girl's experiences after joining the colors, has just been finished

Before coming to direct Miss Pickford Mr. Taylor directed "Up the Road With Sallie," in which Constance Talmadge was starred, and before that he directed "The Varmint," Owen Johnson's popular story in which Jack Pickford was starred, and also the Tom Sawyer Paramount pictures, "The Adventures of Tom Sawyer" and "Huck and Tom." Jack Pickford was starred in both these pictures and a great deal of critical praise was awarded Mr. Taylor for the admirable way in which he preserved the spirit of the Mark Twain classic in making the films. In fact, it was his splendid work with these pictures that led Mary Pickford to select him as her director to succeed Marshall Neilan

Mr. Taylor is an Englishman who was born in Ireland. He was educated at Clifton College, England, and for some time was well known on the speaking stage as a leading man. He came to the pictures as an actor and his screen career took him with Ince, Vitagraph, Balboa, Favorite Players and the American early in his career

Like so many directors, his early training as an actor stood him in good stead when he turned to the directorial end of the game, and he was successful from the first. He directed "The Diamond From the Sky," "The Parson of Panamint," "Redeeming Love" and "The Happiness of Three Women" several years ago

Mr. Taylor is a tall, good-looking man, with keen blue eyes and a quiet manner. His splendid sense of dramatic values and his cosmopolitan education and culture are always apparent in his methods of working. He works easily, patiently and earnestly, and never loses his temper or "bawls out" any of his subordinates. This courteous method has made him one of the most popular directors in the business. He is president of the Motion Picture Directors' Association

Having just finished the latest picture in which Mary Pickford is starred Mr. Taylor will take a well-earned vacation of ten days and then leave for the other side to do his bit toward frustrating the Hun.

(Taylor arrived at Camp Fort Edward, Windsor, Nova Scotia, Canada, on August 18, 1918. He enlisted as a private.)

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Oct. 1918 *Photoplay* Julian Johnson

William D. Taylor, Mary Pickford's director, gave up his \$25,000 a year and sailed from New York [sic] to enlist in the British Army.

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2-6-22 *San Francisco Call-Post*

[interview with Sergeant Major Ellis G. Towt

..."I was stationed at Windsor, Nova Scotia, when Bill Taylor 'blew' into camp. He told me he was manager [sic] for Mary Pickford. His civilian address was given as the Los Angeles Athletic Club.

At that time, too, I believe, he was head of the Motion Picture Directors' Association

"He was dressed in very expensive clothing when he arrived. It was on August 18, 1918. Besides his clothing he wore several diamonds

"I noticed that he was a gentleman, well educated, silent and considerate of others. There were few available tents and I offered to share mine with him, even though he was only a private

"His poise and efficiency soon won him promotion to corporal and later to sergeant. At my suggestion he sent his diamonds and expensive clothing back to Los Angeles. I think he mentioned this man Sands at the time

"During the time that he was in camp he put on several shows for us and won wide publicity. Later he became sick. It was his stomach. He couldn't eat, but requested that I not get a doctor. I notified the medical corps, however, and he was placed in a hospital. Soon after his recovery he went overseas and I never saw him again

"Bill Taylor was singularly taciturn. He never mentioned his past life and there was nothing to indicate he had any outside ties. If he received or dispatched any mail it was always done in the strictest secrecy."

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2-8-22 *Wisconsin News*

An unfinished chapter in the life of William Desmond Taylor...was completed here through revelations of Percy Sweet, who says he served with Taylor in the British army, during January, 1919

Sweet, who was a sergeant-major, declared Taylor was a first lieutenant with Army Service Corps of the Expeditionary Forces Canteen Service, stationed at Dunkirk, on the Belgian border, shortly after the armistice

...Sweet declared it very probable Taylor was advanced to a captaincy as stated in Monday's dispatches, after the armistice. He said privates and officers in non-fighting units such as the one to which Taylor was attached, were commissioned rapidly that they might take the places of officers who had seen hard service. He asserts positively that Taylor was a first lieutenant, being second in command to Maj. Meghar, a veteran with a long record in the British service in India.

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4-1-19 *Los Angeles Herald*

Mary Pickford's former director, William D. Taylor, who threw up his job to join the British army, writes he expects to return to Los Angeles some time in May.

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5-15-19 *Los Angeles Times* Grace Kingsley

Arriving in town last night, also via the Santa Fe, was no less a person than Capt. William D. Taylor, of the British Army, who has been away over a year, and

who saw active service in France. He looked just too handsome for anything in his uniform, but within a few days is to doff it for the plain business suit of the picture director and start the other sort of "shooting" on the Lasky lot

Capt Taylor is one of the best-known directors in the business. He has to his credit some of the most successful films which Lasky ever put out, including "Tom Sawyer" and "Huckleberry Finn."

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5-20-19 *Los Angeles Herald*

William D. Taylor, who recently returned from France as an officer in the American [sic] army, is out at the Morosco studio putting on a film version of "Huckleberry Finn.

Taylor, who is handling the megaphone, has requested Jessie Hallett, casting director, to send out an S. O. S. for characters.

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5-21-19 *Los Angeles Herald*

The Motion Picture Directors association will give a Homecoming Victory Dinner to members of the organization just returned from war tonight at the Athletic club.

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2-12-22 *Arizona Republican*

"William Desmond Taylor was a real pal—a man's man and true as steel." This is the way Harry Siebert Smith, general manager of the Sonora Grand Opera company and friend of Taylor, who is in Phoenix for a few days, characterized the motion picture director

He recalled the first time he met the director when the Motion Picture Directors' Association gave a dinner at the Athletic club in Los Angeles after his return from overseas service

"I will never forget that dinner in March [sic] three years ago when every man present stood attention in honor of their guest. They remembered the time Taylor, who held an enviable position in the Hollywood motion picture colony and received one of the fabulous motion picture salaries, impelled by patriotism sought enlistment in the army...."

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6-1-19 *New York Telegraph*

The Famous Players-Lasky Corporation will picturize Mark Twain's immortal story, "Huckleberry Finn," in the form of a special production, with a large cast of picked players. Work will be started at the Lasky studio, Hollywood, in about two weeks under the direction of William D. Taylor, who directed the Paramount picture, "Tom Sawyer" and "Huck and Tom," as well as several productions in which Mary Pickford was starred for Artcraft

About a year ago Mr. Taylor went across the Atlantic in mufti to enter the British service. He

expected to enter an officers' training camp but found it would take eleven months to finish the course, so being impatient to get to the fighting district, he enlisted as a "Tommy" in the Royal Fusiliers. Then he was transferred to the Royal Army Service Corps and commissioned lieutenant. He served in Flanders and was the second officer to enter Lille after the Germans evacuated the city. He also reached Cologne and other German points and spent some time in London before returning to this country a few weeks ago. Aside from suffering from illness for some time, he had plenty of interesting adventures, and looks splendid

"Europe is motion picture mad," he declared, "particularly London, Italy and some parts of France. I should say 90 per cent of the pictures shown are American but I find that star names don't mean so much. They go to see the picture and it must be a good one. They are pretty far behind in making pictures there. Plenty of money but no equipment and the projection is bad in the theatres generally. I had plenty of offers to stay there and direct but preferred to return to Famous Players-Lasky.

Julia Crawford Ivers is writing the scenario of "Huckleberry Finn." It should be explained, perhaps, that "Huck and Tom" was merely the second half of the Tom Sawyer novel and that the new production is from the story, "Huckleberry Finn." The incidents are entirely different from those embraced in the first two pictures

These latter, when produced for Paramount a year and a half ago, registered an immediate hit with the public

The new picture will be a special in every sense of the word, according to Mr. Taylor. While no names have yet been announced it is said that the cast, which will be selected entirely for types, is to be a remarkably fine one, though there will, as stated, be no star

Great preparations for the exterior scenes are being made, for the picture is largely an outdoor one. Full particulars will be announced by the producers shortly.

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5-28-19 *Los Angeles Times*

There's one mighty happy kid in this man's town today, and that's Lewis Sargent, the boy actor who scored heavily in minor roles in Famous Players-Lasky productions of Mark Twain's kid stories, including "Tom Sawyer" and "Huck and Tom.

The reason young Sargent is turning handsprings all over the Fox lot, where he is now employed, is because he has just been engaged to play the role of "Huckleberry Finn," in the picture of that name adapted from Twain's famous boy classic. William D. Taylor will direct, and Sargent was chosen from among a large crowd of boys naturally anxious to have the role

The picture will be produced at the Morosco studio and will be, it is affirmed, one of the best films of the Lasky year. Mr. Taylor distinguished

himself particularly in the making of "Tom Sawyer" and of "Huck and Tom.

It is stated the company is to begin work today, and that later they will go to the Sacramento River for the Mississippi scenes.

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5-30-19 *Los Angeles Record*

Since returning to Los Angeles, William D. Taylor, the director, who spent a strenuous year on the other side as a captain in the British army, has rented himself a bungalow and is settling down to the grind of directing feature pictures for the Morosco studios. His first production is "Huckleberry Finn," with no prominent stars, but a lot of good characters and settings, so that it will make a production with a slightly new angle.

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2-6-22 *Los Angeles Examiner*

[from an interview with Neva Gerber about Taylor

"...When our engagement was broken off about two years ago we did not have any quarrel; there were no harsh words or even bitter feeling. After he came back from the army he seemed more melancholy and despondent than he had been before. He would even be irritable at times, so my mother said that as I had had such an unfortunate experience in my marriage to one man who was much older than myself that it was not wise to make another venture of the same kind. Both she and I talked to him about this and we decided to end the engagement. After that I never went out with him....

"Mr. Taylor used to depend on me to look after many things for him. It was I who found the house for him in which he was living at the time of his death, and when he and I were engaged and were going out together I would frequently stop there for a few minutes, but there was always a servant present....

"But he frequently mentioned in a vague way to great sorrows he had had and of not making the most he might out of his life. I would try to cheer him up by telling him of what a wonderful director he had become in such a short time and that he had great fame and success ahead of him, and sometimes he would throw off his despairing mood but it began to return more and more frequently. I do not think the general public knew anything about this despondent side of him as he was a very silent and self-contained man

"Because of his unhappy moods and his loneliness I frequently begged him not to live alone, but to take a room at a club or hotel but he said he could only work when entirely isolated and that he loved solitude...."

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2-16-20 *Los Angeles Herald*

When William D. Taylor undertook the direction of the Paramount-Artcraft screen version of Mark Twain's greatest novel, "Huckleberry Finn," he faced

one of the most difficult problems that has ever confronted a motion picture director

Each of the millions who have read the classic of boy life has formed his own mental picture of how Huck and Tom Sawyer and Aunt Polly and Jim and the other characters looked and acted, and it was Mr. Taylor's duty to present the living characters so that they would fit these mind portraits

Fortunately the impressions of Huck and his friends, gathered from the descriptions by Mark Twain, have been supplemented and, in many cases, made permanent, by the illustrations for the story by E. W. Kemble. In them Mr. Kemble has caught up the text and, in graphic form, has set the characters just as Mark Twain saw them

Huck and his tattered hat and sagging breeches; Tom Sawyer with the lath sword, of his rank as the leader of the pirate gang; Miss Watson, slave Jim—all of them live in Mr. Kemble's sketches as they do in the author's written pages

Realizing this, Mr. Taylor chose his players, not one of them a "star," but each of them a type—with the Kemble pictures in mind.

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7-20-19 *New York Telegraph*

Realism is all right in its way, but too much realism—well, that's a different story altogether. At least, so claims Frank Lanning, who takes the part of Huck's father in the Famous Players-Lasky production of "Huckleberry Finn."

While Director William D. Taylor had his company on location in a peaceful town, Lanning was walking down the street with Lewis Sargent, the 15-year-old lad who plays Huck. Both were made up for a scene and they were a strange looking pair

Suddenly, the village "constable" pounced on Lanning, arrested him as a vagabond and booked him as a suspicious character about to abscond with the youngster accompanying him. Director Taylor finally had the pair freed, and everybody deemed the incident a corking joke—that is, everybody but Huck and his father

Now, this is the story as told to us, and Adam Hull Shirk, Famous Players-Lasky's Coast publicity director, declares it is a true yarn. The remainder of the company swear the realistic make-up of Lanning and young Sargent caused all the trouble, while the two who were arrested insist it was a publicity "frame-up." But whatever the reason, one thing is sure—Lanning and the youthful Sargent spent an uncomfortable half-hour.

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2-8-20 *Los Angeles Times* Edwin Schallert
[from an article on Lewis Sargent

...When the chivalry of toyville demanded a defender at Pleasanton last summer, young Sargent was elected by his own vote. Some younger resident of the Alameda county town started to use uproarious language over a chicken-chasing (feathered variety)

episode—and Lewis surged forward with a pummeling and wrestling answer that only the good offices of Director William D. Taylor, served to prevent becoming a congenial riot

"I wouldn't have made any fuss about what the young Frenchie said," declared Sargent, "if it hadn't been for the girls being there. We wouldn't stand for him swearing in front of them.

...Sargent's really big opportunity has been in the Mark Twain story. He was chosen for the role after very serious deliberation by the casting department of the Famous Players-Lasky studio. They wanted a freckle-faced boy and for a long time doubted whether Lewis—who is sans such ornaments would do—but he was just the right type in every other respect, and besides possessed the eye marks of being camera-wise. So they called him over from Fox—and Director Taylor solved the freckle difficulty with a make-up brush. Several times Lewis himself put on his own freckles—and it's some task—when the company was in a hurry—for he doesn't shirk any part of the star business

When he commenced work on "Huckleberry Finn" he was still in school—as he was then only 15 years of age....

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2-19-20 *Los Angeles Herald*

Persons familiar with the story of "Huckleberry Finn," Mark Twain's novel, will recall the incident where the two "ham actors," the "King" and the "Duke," are putting on their performance of "Romeo and Juliet." When it came to making the screen version of Huck's adventures, which is the attraction at Grauman's Rialto this week, Director William Taylor called a halt at the point where the "King" was called upon to fall off the balcony

It might be stated that oftentimes a "double" is used for a principal in certain scenes, where there is hazard or danger of the actor disabling him or herself. During this balcony scene, Taylor said to the actor who impersonates the "King," "You might get hurt falling off that balcony, and we can't have any delays. I'll get a 'double' for you." But no "double" could be found resembling the actor. Finally Taylor assigned himself to the part. But just as he was about to make the fall the balcony crashed down.

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6-22-19 *New York Telegraph*

William D. Taylor, who recently returned from France and is now producing "Huckleberry Finn," was asked whether the lapse of time had affected his directing. He replied that it had exercised a good effect, and had made him more determined and earnest than ever

"There is a change in every man who was in France," he added, "and I believe the change is all for the better. Shams and trivialities will not annoy any of us again; there is a lack of patience with smallness.

Mr. Taylor is making good progress with his film.

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7-11-19 *New York Telegraph*

...Miss Minter was to have begun work on her first production under her new contract, which is for a term of three and a half years, the last day of June, but work was delayed two weeks to get the particular director and scenario writer that Mr. Zukor wished associated with the young star on her initial vehicle. Hence the announcement that William D. Taylor, the director desired, has been signed and is coming on from the Coast to take the reins next Monday. As announced yesterday, Frances Marion is the scenario writer selected by Mr. Zukor for this work

Both Mr. Taylor and Miss Marion are too well known in their respective fields to need any introduction....

("Anne of Green Gables" was filmed in New York and on location in Massachusetts.)

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7-13-19 *Los Angeles Times*

"Huckleberry Finn" is filmed, and the flock of kiddies who helped have gone their various ways. Today the Morosco studio, where the production was made, seems the quietest spot in all this fair city. The final scenes were "shot" yesterday, the youngsters enjoyed their last frolic together, and now those who were accustomed to seeing the lads and lassies at play and hearing their shouts and squeals of joy, feel lost. The life of the party has disappeared

All the available youngsters in Los Angeles, it seemed, were rounded up for the picture. And Director William D. Taylor saw to it that all the boys were real boys and none of the girls were girly-girls. All had to be bubbling over with real life, or they would not do. As a result, every one of them—and there were dozens and dozens—were pep personified

They took the filming of the picture as play. They were always laughing and chattering and up to pranks, even when they were supposed to be seriously busy

And between scenes—how those kiddies did make merry! They skipped rope, played tag, indulged in "Follow the Leader," and until they were halted made "Run, Shep, Run!" a daily habit. The Morosco studio became one giant playground, and their shrieks of unadulterated joy filled the whole neighborhood

"Huck" and "Tom"—Lewis Sargent and Gordon Griffith, respectively, in real life—were the leaders in all the romping. For both are chock full of boyish spirits

And the grown-ups around the studio enjoyed the fun almost as much as the kiddies. Dignified Charles Eyton, studio manager, would chuckle by the hour watching them. And Director Taylor admits he had "the time of his life." It was a welcome change after

the grim routine of army life, for he was a captain in the English service

"We were all kids once again"—Mr. Taylor smiles as he tells of his experiences—"and we were all the better for it." And when the Paramount-Artcraft picture is released, all of us will be able to be "kids for a day."

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7-15-19 *Los Angeles Herald*

William D. Taylor, having completed "Huckleberry Finn" for Paramount-Artcraft, left for New York on the 12th, having been loaned to Realart Film corporation to direct Mary Miles Minter in her first production for that company

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8-3-19 *New York Telegraph*

Although Mary Miles Minter has been very active at her New York studios since July 14 preparing for her Realart debut in "Anne of Green Gables," actual work on the production did not begin until last Monday. The two weeks intervening were spent in selecting a cast of supporting players and this was no easy task, as anyone knows who has read the "Anne" stories from which the scenario was made

In starting production on Miss Minter's first Realart picture, her director, William Desmond Taylor, introduced an unusual innovation in photography technique. For the first three days not a scene was recorded by the camera. The reason for this was that Mr. Taylor broke away from the conventional method of direction by devoting all this time to rehearsing the star and members of the cast

He believes that in this way the actors will gain a much more thorough understanding of their roles than would be possible under the accepted system of production and will consequently be able to play the parts much better

Miss Minter and her company were slated to leave for Dedham, Mass., the latter part of last week. In the quaint old New England town, where the exteriors for "Anne of Green Gables" will be filmed, the "location scout" of Miss Minter's producing unit found a house that might have been patterned after the one described in the "Anne" stories

It is doubtful if a more suitable spot in the whole of New England could have been found than this as the locale of the stories.

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8-5-19 *Los Angeles Herald*

William D. Taylor, who went east to direct Mary Miles Minter in her first Realart picture, is probably the only director who has directed the whole Pickford family in different pictures.

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9-20-19 *New York Telegraph*

...While we are on the subject of food, the Motion Picture Directors' Association had a luncheon

the other day at the Beaux Arts in honor of Charles Giblyn and William Taylor, both officers of the Los Angeles lodge. A special program was arranged by Charles Miller. It consisted of Doraldina and her Hawaiian Orchestra, Lauretta McDermott, L. Leipsie, John P. Wade and others

Speeches were in order, and if the laity had been present they would have heard some interesting inside information on how pictures are being made.

(This took place in New York; it was the New York branch of the Motion Picture Directors' Association which hosted the luncheon.)

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11-15-19 Exhibitors' Trade Review

After three months spent in the East making Realart's "Anne of Green Gables," Mary Miles Minter arrived in Los Angeles last week to find herself the center of a good old fashioned railroad-station Welcome Home. Her director, William Desmond Taylor, and Oren F. Woody, Los Angeles manager for Realart, had plucked a bouquet from the Western city of flowers to present to the youthful star. The bouquet was a huge basket of magnificent chrysanthemums, and the attached card read as follows: "To our little Mary Miles Minter from Realart.

A similar greeting was delivered to Miss Minter and her mother by two hundred friends who gathered at the station. In the evening a group of local representatives of trade papers and other motion picture folk tendered a dinner to the star at the Hotel Alexandria.

(A photograph of the welcome, including Taylor, Mrs. Shelby, Mary Miles Minter and the basket of flowers can be seen in the Los Angeles Express 10-14-19.)

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10-26-19 New York Telegraph

"Youth will be served," whether in Medicine Hat or Key West; in New York or Los Angeles. When Mary Miles Minter, the young Realart star, arrived in the latter city recently she was met at the station by a delegation which included her director, William Desmond Taylor, and other notables in the motion picture industry. A basket of magnificent yellow chrysanthemums was presented to Miss Minter at the station, with a card attached, reading, "To our little Mary Miles Minter, from Realart.

In the evening a dinner was tendered to Miss Minter at the Alexandria Hotel which was attended by all local and trade paper representatives

The tables were effectively decorated with flowers with a candy set piece in the center in which Miss Minter's photograph was prettily worked in. Miss Minter made an impromptu talk, in which she outlined her ideals and her intentions in the film world

Those present at the dinner were Miss Minter and her mother, Mrs. Charlotte Shelby; Director William Desmond Taylor; Mrs. Florence Lawrence, dramatic

editor, Los Angeles Examiner; Miss Grace Kingsley, dramatic editor the Los Angeles Times; Miss Margaret Ettinger, Coast correspondent New York Morning Telegraph; Mr. and Mrs. Hy Dougherty, dramatic department, Los Angeles Express; Leonard F. Smith, dramatic editor, Los Angeles Record; J. C. Jessen, Coast representative Motion Picture News; A. H. Griebler, Coast representative Motion Picture World; Darwin Karr, Coast representative Exhibitors' Trade Review; Frank Garbutt, Morosco studio manager; Douglas Gerrard, George Periolat and Carl Stockdale; Oren F. Woody, Los Angeles manager for Realart; Miss Anna Former and George W. Salter of Mr. Woody's staff, and Henry L. Massie, special publicity representative for Realart Pictures.

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10-14-19 Los Angeles Express Henry E. Dougherty

Mary Miles Minter, who arrived in Los Angeles yesterday and who was the honor guest at a special dinner at the Alexandria last night, and who is destined to become one of our greatest screen luminaries, will begin making her next Realart picture at the Morosco studios within a few days

Overland journeys and numerous entertainments will not keep her away from her work. She has returned to the coast filled with enthusiasm and overjoyed with the prospects of the future

"I do not want to make pictures wherein Mary Miles Minter will at all times be the dominating figure," she said to her guests last night. "I do not care to be featured. I want to make pictures that will be little classics, and like some of our best books or paintings, will be treasured by future generations. And I shall devote my best energies to accomplishing this

"I want to tell you, my friends, that I have always regarded Mary Pickford as the Sarah Bernhardt of the screen, and her work can never be duplicated. It is to the influence of such stars as Miss Pickford that the screen has attained its preeminence in the world of art and entertainment

"So it behooves all of us to give to our art the best that is in us, just as Miss Pickford has done, and then we'll all be happy in the knowledge that the screen has benefited, at least a little, by our having been associated with it.

William Desmond Taylor will direct Miss Minter. He was one of the guests at the dinner. Others present there were Mrs. Shelby, mother of Miss Minter; Orrin F. Woody, local representative of Realart pictures; George Periolat, Carl Stockdale, Frank Garbutt, Douglas Gerrard, George Slater, Miss Former, Henry L. Massie and representatives of the local press and motion picture trade journals

When Miss Minter arrived yesterday afternoon about 200 people in the film industry and others met her at the train. Before coming west the little star completed her latest picture, "Anne of Green Gables," under the direction of Mr. Taylor. Incidentally, while speaking of future picture production Mr. Taylor said that California is the only

place in the world where the best results can be obtained in the making of motion pictures

"I wish to supplement Mr. Taylor's comment relative to the advantages of picture making in Los Angeles," Miss Minter said. "While I love the east, yet I love my art better—and I believe better pictures can be made out here."

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10-29-19 *Los Angeles Herald*

Much has been said lately in a prophetic way concerning the future location of the motion picture supply, which is now centered in Southern California. That fact that some of the large producing concerns are erecting studios in the neighborhood of New York has led some of the prophets to assert that a hegira has set in eastward. This prediction is based on the fact that improvements in the methods of artificial lighting have made it possible to produce technical effects indoors that heretofore needed the peculiar sunlight of California

But, according to William D. Taylor, the noted Paramount director, who is guiding Mary Miles Minter, there does not seem to be any prospect of overcoming handicaps that tend to make movies costly when put together in the east

"I was almost three months making one picture in the east this summer and autumn," said Mr. Taylor. "It was a film which would ordinarily have taken from five to six weeks, and the delay was caused by the excessive amount of rain. Exteriors which were absolutely essential just couldn't be obtained, and while I enjoy the east and have a most happy time there when I can loaf, give me California if I am working

"The contrast to a director who has had the advantage of California's brilliant sunshine and stable weather is almost impossible to imagine, and for me there is absolutely no comparison as to the desirability of the west. In the east, too, it is very difficult to get players. Most of the good actors are tied up with the theaters and can only work on certain days, or some mornings, and altogether production there is so delayed and uncertain that for real, downright work I am most happy to be back on the coast again."

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11-05-19 *Los Angeles Herald*

Three hundred soldiers from the Arcadia Balloon school were impressed into service Sunday in a parade scene at the Lasky lot, taken in conjunction with the "Judy of Rogues Harbor," an adaptation from the Grace Miller White book. Mary Miles Minter, the Realart Pictures corporation star, under the direction of William Desmond Taylor, is Judy in this story.

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11-9-19 *Los Angeles Times* Grace Kingsley
[from a long interview with Mary Miles Minter

...Miss Minter expresses herself as very happy in her new surroundings, with William D. Taylor, her director, just the most wonderful director in the world

"Do you know what he did when he came back from war, which service, by the way, he performed entirely voluntarily? Well, though he had no contract with Lasky, and though he was offered by another company just three times what he had been getting with Lasky, he returned to the firm because he had said he would! Now, wasn't that just splendid? That's what I call being a fine gentleman..."

(Here Minter says Taylor returned to Lasky after the war even though he had no contract, but a clipping dated 6-26-20 contrarily states that Taylor was under contract to Lasky when the war ended.)

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11-17-19 *Los Angeles Herald*

William Desmond Taylor, who is directing the new Mary Miles Minter pictures for Paramount which are being looked forward to with great expectancy by the followers of pretentious film productions, declares that her second play, "Judy of Rogues' Harbor," which is in its final stages, is the best thing in the way of a story that he has directed in five years

"It has everything," says Taylor, "that is traditionally credited with making up strong and fascinating drama."

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11-21-19 *Los Angeles Times*

Mary Miles Minter, the Realart Pictures Corporation star, under the direction of William Desmond Taylor, took a day off away from the studio on Monday to make the aquatic scenes for "Judy of Rogue's Harbor." Silver Lake was the ideal local for the many scenes.

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11-21-19 *Los Angeles Express*

Mary Miles Minter, now starring in "Anne of Green Gables," which opens at the new Miller theater Saturday, December 6, has had a stage career of such duration that the majority of actresses of twice her age cannot claim as extensive an apprenticeship. Her stage debut came while she was a mere baby. She played with the late Nat Goodwin in "Cameo Kirby," with Dustin Farnum in "The Squaw Man," with Robert Hilliard, Mrs. Fiske and Mme. Kalich in vaudeville in the title role of the famous war playlet, "The Littlest Rebel," in which she supported Dustin and William Farnum

This playlet was later made into a full length drama with the same cast. Miss Minter became the star of the play and toured the country with it for four years. She forsook the stage at the end of that engagement for motion pictures. Her first engagement was in the Frohman photoplay, "The Fairy and the Waif." Her film debut revealed such

beauty, charm and motion picture possibilities that her career in the silent drama was a forgone conclusion. At the conclusion of her first contract her services became the subject of quite spirited bidding among the leading producers in a manner befitting her position in the screen world and the ripening of her matured artistry

Her first Realart vehicle, "Anne of Green Gables," but recently finished, was adapted for pictures by the famous Frances Marion, now permanently affiliated with Realart. William Desmond Taylor is her director and will direct the 20 pictures Miss Minter is to be starred in for the three and a half years her contract with Realart calls for. On such basis perfection of production is assured—six productions each year permitting adequate staging and careful selection of stories, cast and sets and location—all conditions conducing to a perfect result.

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11-21-19 *New York Telegraph*

While waiting to take up his work directing Mary Miles Minter in her second stellar production, William Desmond Taylor has been filling in the "idle" moments cutting and assembling the picture of Mark Twain's "Huckleberry Finn," which was made under his guiding hand. The assembling of the film was stopped by imperative duties that called Mr. Taylor away, and he has only now been able to complete the work.

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11-22-19 *Los Angeles Express*

William Desmond Taylor, the director who was chosen by the Realart corporation to direct Mary Miles Minter, takes sharp issue with a printed opinion that he has been enjoined to "make another Mary Pickford" out of his young professional ward

"Nothing could be further from the truth," said Taylor, with a pardonable asperity. "I would not undertake her direction under such a commission. The last advice I would give a player would be to pattern after somebody else. It is true that there are some so skillful and finished in acting technique that their methods of achieving results may well be studied by all actors. But as for advising one to put aside his or her natural ways to copy mannerisms—never

"The most desirable thing in screen acting is spontaneity. If you persuade an actress to pattern her work after another you do as much to kill spontaneity as if you tied her hand and foot. And there is nothing more quickly transmitted by the camera than such a lack in a player. The motion picture public has become a very exacting critic; it detects and spurns very quickly everything that savors of artificiality. The best story will fall flat if it is not evident that the players are moving of their own thoughts and impulses

"Now that the picture drama has come to be something more than a novelty and we must give to it the same care that is devoted to stage presentations,

the screen artists must succeed or fail, sink or swim on his or her own qualities and capacities. To think otherwise would be like expecting one child to learn mathematics by merely copying sets of figures that another has set down

"No, the last thing I would attempt to do—the last that can be done—is to try to make one aspiring artist a 'second' anybody. To try it would be merely to make an automaton."

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11-26-19 *Los Angeles Times*

The grand ball to be given by the Motion Picture Directors' Association at the Alexandria this evening promises to be the most brilliant event of its kind this year, with most of the well-known stars present. This seems to be the one event to which the king-pin directors and stars all flock. It isn't to be a clannish affair, either. Contrary to reports, it is open to the public, of course, for a price

Among the the stars and directors who will probably be present are Roscoe Arbuckle, Mildred Harris Chaplin, William Russell, Mary Miles Minter, William D. Taylor, William Desmond and Mary McIvor, Reginald Barker, May Allison, Alice Lake, Henry Otto, Lois Weber, Phillips Smalley, Grace Gordon, Ruth Hampton, Bert Lytell, Antonio Moreno, Gladys Brockwell, Madeline Travers, Tom Mix, Louise Lovely, Priscilla Dean, Monroe Salisbury, Madge Kennedy, Allan Dwan, Bryant Washburn, Betty Compson, Eva Tanguay, Charles Ray, Louise Glaum, Bessie Barriscale, Howard Hickman, Bessie Love, Al Ray, Viola Dana, Maj. Robert Warwick, Anna Q. Nilsson, Anita Stewart, Marshall Neilan, Blanche Sweet, Marjorie Daw, George Beban, Gale Henry, Milburn Moranti, Nat Spitzer, George Loane Tucker, Jack Pickford, Jack Conway, Joseph de Grasse, Ida May Park, Lew Cody, Colleen Moore, William Wickersham and others.

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11-27-19 *Los Angeles Examiner* Florence Lawrence

Can you imagine swinging the girl on the corner to the flaring syncopated notes of the "jazz" orchestra

Can you picture such celebrities of the world as Bessie Barriscale, May Allison, and the rest in the "allemand left" or the Charley Chaplin's and Douglas Fairbanks of the cinematic kingdom doing a grand right and left while the moaning saxophone, the rattles, and the whirring drums keep feet and pulses beating a lively tattoo to the busy music

Those are just a few of the remarkable dance features of the Motion Picture Directors' ball which was held last night with tremendous success at the Hotel Alexandria. Practically the entire hotel served as a "location" over which camera queens and megaphone emperors ruled with undisputed sway

Dancing in the ball room provided a panoramic whirl of the most noted figures in the celluloid world, and the novel and clever programs, devised, I

believe, by Victor Schertzinger, will long be prized. They were in the form of a scenario, and showed the "fade in," the "flash-back," and when it came to "memories of old days," the entire crowd formed into groups for the old fashioned contra dances and tripped it merrily in quadrille and Virginia reel

Elaborate decorations of flowers and palms transformed the rooms into veritable bowers of beauty, and both the mezzanine floor where the dancing was in order and the Indian Grill where supper was served from 11 to 1 were constantly filled with the leaders of the film world

Two orchestras kept lilting music for the dancers, while the famous Hawaiian orchestra supplied the melodies in the supper room

Among the stars present were Mme. Alla Nazimova, Viola Dana, Clara Williams, Pauline Frederick, Wanda Hawley, Madeline Travers and Louise Glaum

The ball committees were under the supervision of Director Charles A. Giblyn and Past Directors Otis Turner and William Desmond Taylor

The committee of arrangements included Joseph de Grasse, chairman, and Reginald Barker, Wallace Worsley, Frank Lloyd, Walter Edwards, George Melford, Frank Beal, William Beaudine and Murdock McQuarrie

The reception committee were James Gordon, chairman; Norval MacGregor and Thomas Ricketts

Musical arrangements were under the care of Victor L. Schertzinger

The officers of the Motion Picture Directors' Association of America are: Charles Giblyn, director; Walter Edwards, assistant director; Frank Lloyd, technical director; James Gordon, secretary; Norval MacGregor, treasurer; Fred Kelsey, inner guard; Victor Herbert, outer guard, Board of trustees: Reginald Barker, chairman, and Joseph de Grasse, Thomas Ricketts, Ben F. Wilson, William Duncan, Frank Beal.

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12-1-19 *Los Angeles Express* Henry E. Dougherty

"Yvonne From Paris," in which Mary Miles Minter plays the title role, is not a pretentious story by any means, but it is one of those pieces, however, that has a human appeal and the work of Miss Minter puts the picture over in fine shape. It is playing at the Palace this week and it should provide a very happy meeting-place for Miss Minter's friends at that theater

This picture was made by the American Film Company, and as we understand it, was not directed by William Desmond Taylor, who at the present time is Miss Minter's guiding genius in the production of her Realart film plays. Mr. Taylor has such an intimate knowledge of Miss Minter's mannerisms, knows her personality so well and understands her moods so perfectly, that any play in which she appears under his direction always abounds in a closeup study of that vivid personality and those quaint mannerisms

that are rapidly placing her at the very pinnacle of popularity.

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12-13-19 *Los Angeles Express*

"Again I say that the west is the place for motion picture production and that the east will never be able to compete in this regard with the stable conditions of California and its immense superiorities in scenic and other ways.

Thus did William Desmond Taylor, the Realart director, give forth an I-told-you-so the other day with no little apparent satisfaction in having called the turn

"The coal strike that has come upon the east together with fiercely cold weather, emphasizes but does not add any new truth to my recent statement that the west is the place to make motion pictures and will always lead in the field of endeavor," he continued

"Both natural and artificial conditions combine to make it so. The eastern studios are now in danger of a shortage of fuel that may greatly curtail their production

"And the shortage may not be remedied even in case the strike be settled, so deficient are the transportation facilities

"I recently showed upon my return to California that the making of a picture that required three months' time in the east could have been accomplished in California in five or six weeks.

"In that case it was the rainy and cloudy weather that proved the obstacle

"So now it is shown that both winter and summer anywhere in the east is accompanied by hazard and high cost

"Of course if the luxury can be afforded, a studio in the east as well as the west may be desirable for use in certain emergencies; so may a studio be in the south

"But California will always lead in this activity because of its stable weather, with the exception of the brief so-called rainy season, and its great supply of oil for what fuel is needed in this semitropical climate will always prevent such disastrous conditions as now threaten picture making in the east

"There are several other considerations, too, all of them helping to tip the balance in favor of the west

"Players are hard to get in the east, even around New York, which is the dramatic center of America. There the large number of theaters have the first call on the actors' services and picture making is looked upon as not a means of livelihood but of earning additional income

"Studio engagements are taken subject to previous stage engagements

"No, if you want to make the best film features under the least handicaps I am convinced you will always have to do it in the west

"Many of the capitalists naturally desire to bring the artistic work connected with picture making in

close touch with the business end that is necessarily centered at New York

"But in spite of their strong desire to pull the studios and their work in that direction the conditions are too strong for them, as the present strike, coming so soon after the wartime fuel shortage, will probably convince them."

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12-17-19 *Los Angeles Express* Henry L. Dougherty

The public today wants pictures that reflect life as we see it and know it in the cities or the country or in our own neighborhood

In life there is comedy and in life there are serious moments. There is also tragedy and there is drama

Blend these into the picture as they are blended in our daily lives and then you have a photoplay that is perfect

Such is the recipe of William Desmond Taylor for a motion picture that will measure up to the requirements of an exacting public. Mr. Taylor, as you will recall, has been directing pictures for the Famous Players-Lasky Company for a number of years. He went to war as a private in the English army and was rapidly promoted until he was given a captaincy—was in the thickest of the fighting in France and Flanders—and is now back in Los Angeles directing our little Realart star, Mary Miles Minter

I talked at length with Mr. Taylor yesterday, and what he said impressed me so deeply that I am going to record here and now some of this conversation, as follows:

"Three elements enter into the making of a perfect photoplay—story, direction and star

"The author of tomorrow is going to become one of our greatest factors in picture creation

"We must not be artificial. Sincerity must be the keynote in picture production. Life must be mirrored on the screen as we know it in our own home town. Characters should never be made to do the impossible, or the improbable

"I think we have reached the climax in big spectacles. The world is demanding real stories, with true-to-life characterizations

"I always insist on cutting and editing my own productions. Who knows the action of the picture and the motives that actuate the characters better than the person who directs the picture

"An actor or actress who is self-conscious before the camera will never make a screen success. Our public does not think of cameras when a picture is being thrown on the screen. The audience sees only the living, human people out there doing something. Do that something before the camera, just as you would in the store, on the street or in your own home

"Patience in any picture making takes rank with artistry, acting and perfect photographic qualities. Mary Pickford is a shining example of all these. Directors must also be patient

"Give the public real, human pictures with hearts in them and life and love and passion and pathos—yes,

and comedy—and the public will rise up and call you blessed."

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12-18-19 *Los Angeles Herald*

Guy Price

William D. Taylor, one of the screen's best known and most artistic directors and before that a prominent and successful doer of things theatric, has signed a new contract with Famous Players-Lasky whereby he will make his own productions for the Paramount-Artcraft program, beginning this month

Films directed and produced by Taylor will be trademarked "William D. Taylor Productions" and will be given the same prominence and publicity that now is given those of Cecil B. De Mille

At present Mr. Taylor is directing Mary Miles Minter. He has directed several of the silver sheet's most famous stars.

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12-22-19 *Los Angeles Herald*

Reed Heustis

[from an article on Mary Miles Minter at the studio

...Arrived at the studio, you will learn that Mary will shortly burst onto the scene in all her blonde splendor. But a wait of a few moments is necessary. William Desmond Taylor, director of Mary, is on hand waiting for the clock, the gong, the whistle or whatever it is that starts Art on its highbrow way, but waiting, principally, for Mary

...Mr. William Desmond Taylor, director for Mary, is a person of notable achievements in the film world

He has directed a gob our best motion picture stars. He greatest success, as we know it, having been gained with the dainty, feministic type. Women

Mary Pickford passed under the William Desmond Taylor directorial role at one time and many others too

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1-9-20 *Los Angeles Herald*

Wm. Desmond Taylor, the Realart Pictures corporation director, now directing Mary Miles Minter, has actually achieved something new in the making of a motion picture. A scene was made last Sunday where the leading man is shot. The course of the bullet is followed in the visualization and the furrow and gaping wound is shown in the man's scalp; yet no bullet is used. Those in the Los Angeles shipyard, where the scene was made, were mystified and astounded, as it savored of black art, inasmuch as no trick photography, no stop work, or no moving of camera or actor was resorted to—just continued action. How was it done? Director Taylor and his assistant, Frank O'Connor, experimented for a week to perfect the idea, so there is something new under the sun after all.

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1-28-20 *Los Angeles Express*

"You can't realize the pleasure it is to an author when one's story is flashed on the screen as it was written, without a particle of mutilation.

It was Grace Miller White speaking. The talented creator of "Judy of Rogue's Harbor" and "Tess of the Storm Country" had just returned from a preview of "Judy," which is the latest Mary Miles Minter Realart release under the direction of William D. Taylor

"Mr. Taylor has filmed 'Judy' just as I wrote her," continued Miss White, "and you don't know how glad it makes me feel

"Lots of people have said to me, 'Grace, why do you worry about what the directors do to your stories? They've paid you for them, you have the money in your bank, why worry further?

"That's all very true, but you know a story to a writer is like a child to a woman. To have it manhandled in any way, to cut a single important scene or change the trend of the plot—hurts an author as it would hurt a mother to have her offspring thrown about in a lion's den

"Of all the stories I have written 'Judy of Rogue's Harbor' and 'Tess of the Storm Country' are the ones I feel I can claim as my brain children, on the screen as well as in book form

"'Judy' is especially good in this regard. If Mr. Taylor had cared to change some of the important scenes he could have saved thousands of dollars. One of the most beautiful is where a flock of pigeons are supposed to come down around 'Judy' as she feeds them. Hundreds of pigeons would have to be specially trained at big expense. What was my surprise then to see this really beautiful scene absolutely duplicated

"And let me say that I think Mary Miles Minter is an absolutely perfect 'Judy.' Simple, sweet and a wonderful little actress she makes 'Judy' as I conceived her, a girl who is the very incarnation of pulsing, vital youth."

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2-13-20 *Los Angeles Express*

"Rumors which have been persistently circulated by eastern exploiters to the effect that Southern California is to be abandoned and New York made the center of motion picture production activity are, to the best of my knowledge, entirely false and unfounded.

So says Cecil B. de Mille, director-general of the Famous Players-Lasky Corporation and world-famous producer

"On one point I am absolutely certain," continues Mr. de Mille. "I know that I shall never make pictures anywhere except in Southern California. Ideal working and living conditions long ago converted me. Here I shall stay and here I shall work

"Arguments favoring the change to New York point to the construction of new and elaborate studios in the east by several of the larger producing organizations, including Famous Players-Lasky, as evidence of this proposed change. While it is true that we are building a huge studio there, it will make no difference in the present system of production other than to unify and simplify the work. At present we maintain six small studios in the east. These will be concentrated under one roof, permitting the centralization of many departments and making for better production work of the kind which must be done in the east

"But this activity does not mean the abandonment of the west coast studios. Within the past few months this company has purchased the remaining 10 acres of land now occupied by the Lasky studio. We have long-term leases on other valuable property in addition to the Lasky ranch and we have no intention of selling or relinquishing any of our present Southern California holdings

"We are devoting more and more attention to the production of special feature attractions for the Paramount program and in this connection the corporation has assigned five directors to the task of supplying the growing demand for these specials. This group, known as the 'Big Five,' includes George Melford, William D. Taylor, George Fitzmaurice, William de Mille and myself. Some idea of the relative amount of production activity between the east and Southern California can be gained from the fact that four of the five of this group are at work here. I know that the four of us are unanimous in our determination to work only in Southern California, except when for reasons of scenic conditions it may be necessary to make brief temporary forays into the east

"So much for the policy of this corporation. I need only point to the fact that the motion picture industry has an investment of nearly \$13,000,000 in equipment here in Southern California; that approximately 40,000 people are connected with the industry here, and that \$50,000,000 worth of pictures are annually produced right here, to convince anyone that no shift is contemplated

"Ideal weather, scenic and living conditions brought the industry here in the beginning. The same reasons will continue to hold it here in the future. In spite of the fact that Los Angeles has never seemed to want us, we intend to remain."

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2-21-20 *Los Angeles Express*

"An item I have just been reading in the telegraphic columns of my paper," said William D. Taylor, the Paramount director, "reminds me of what I said a few months ago upon my return from the east. There never will be another region to compare with California for advantages for motion picture making

"This item said that New York had just dug its way out from under a blizzard after four days of work during which there had not been a ray of sunshine. When I returned from my last period of

directing pictures in the east I told interviewers that I hoped no exigencies would compel me again to put up with the difficulties I had gone through back there. The making of scenes that took several weeks there could have been completed in California in a few days. Now this is not only exasperating to the director but very costly indeed to the business end of production

"Above all other activities that I know of picture making must be kept to schedule. Time is money in this work with special emphasis because untoward delays pile up expense without results at an alarming rate, so heavy is the item of 'labor cost' in film production, which does not cease once you have taken up your work

"It is all very well to say that improvement in interior lighting methods removes the handicaps nature has put upon the eastern climate, but even so you can't make many pictures without exteriors. A serious coal shortage may check interior work or a protracted spell of 'weather' may halt the taking of exterior scenes

"The upshot of the whole matter will be that every well equipped company will maintain studios both east and west. The east has some definite advantages—chiefly of a commercial nature by reason of the close proximity to the metropolitan market, but the west has so many more artistic and technical advantages that it will always dominate the situation and lead in output

"Into the scale is being thrown the weight of preference on the part of the stars, directors and actors. Most of them are settling down permanently in elegant and costly homes in California. The delights of life in the Golden State once tasted are never forgotten. Do you think these people will ever be content to live under eastern conditions again? Well, hardly."

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2-23-20 *Los Angeles Herald*

William Desmond Taylor, one of Paramount's "Big Five" directors, was a member of the Harry Corson Clarke company that toured India.

(This appears to be untrue. Taylor went with Clarke to Hawaii, but after the stage performances there he returned to San Francisco and shortly afterward began working in films. When Clarke's company toured India, Taylor was not a member. This item was published because Clarke was currently appearing in a play in Los Angeles, and the play was supposedly set in India.)

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3-14-20 *Los Angeles Times*

William D. Taylor is in the midst of cutting the Realart Mary Miles Minter picture he has just finished. When this is completed he will start work at the Famous Players-Lasky studio on "Young America."

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4-5-20 *Los Angeles Herald*

The first of April was signalized at the Lasky studio by the commencement of what is considered one of the most important productions that has been made there in a long time, namely, William D. Taylor's production, which has the working title, "The Boy," pending the selection of a permanent name. It is an original story by Julia Crawford Ivers, who also wrote the scenario, and who is remembered for her splendid work on the Mark Twain pictures, which have been released by Paramount Artcraft. There will be a notable cast and thus far may be mentioned Lewis Sargent, Lila Lee, Jane Keckley and Horace Wade.

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4-8-20 *Los Angeles Examiner*

William D. Taylor is directing Lewis Sargent of "Huckleberry Finn" fame in "The Boy" at the Lasky studio. Yesterday being a warm day, some one mentioned thirst. A chorus of doleful anecdotes was interrupted by Mr. Taylor who casually mentioned the fact that out on his ranch he had found the solution to the prohibition problem

A clamor of eager inquiries arose

"Well," said the director, "we're going to breed mules with cows to get milk with a kick to it!"

(Taylor had no ranch. It is probable that the publicity agent heard this joke somewhere else and decided to credit Taylor with it.)

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4-10-20 *Exhibitors' Trade Review*

Mrs. Ossip Gabrilowitsch, daughter of Mark Twain, and brilliant pianist and wife of the leader of the Detroit Symphony Orchestra, viewed "Huckleberry Finn," William D. Taylor's Paramount Artcraft special, at a private showing in the projection room of the Detroit exchange

There was a tense and emotional moment for Mrs. Gabrilowitsch when there flashed on the screen a scene showing Huck Finn presenting a manuscript to Mark Twain. The resemblance to her father was most extraordinary according to Mrs. Gabrilowitsch. In the final scene of the picture a second flash again shows Mark Twain in one of his favorite chairs on the veranda of his home

The director of the production, William D. Taylor, took unusual pains to present with exactness those scenes in which Mark Twain is characterized. In fact, an exact replica of his bed is shown and the position in bed with his favorite pillow to support him, is very ingeniously portrayed

Mrs. Gabrilowitsch was unreserved in her praise of the picture and asked about the characters in the story, she said

"I cannot recall many of the discussions between my father and myself on the subject of his story characters, but I remember we did discuss them. However, I want to say that the producers of

'Huckleberry Finn' especially the director of the picture, are deserving of all the honors and congratulations bestowed upon them because they have cleverly brought to life those characters as my father conceived them."

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4-22-20 *Los Angeles Times*

Judge Ben Lindsay made up yesterday at the Famous Players-Lasky studio. The judge has been engaged to play himself in the William D. Taylor production of "Young America," which is now in the making. After Julia Crawford Ivers wrote her story she determined to induce Lindsay to appear as himself and made a trip to Denver to lay her arguments before him. That they were convincing was indicated by his presence at the Southern California studio yesterday.

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5-5-20 *Los Angeles Record*

"The net result of the motion picture today is all for good! Its effect on the youth of the land is so overwhelmingly good that I deem it a blessing to the younger generation. The result may be bad, possibly, in isolated instances, for there are some pictures that would be better left undone, but this bad effect is so far outweighed by the good that it is negligible.

In these emphatic terms Southern California's own industry was lauded by the foremost authority on the boy and girl in America today, Judge Ben Lindsay, "the little judge with the big heart." Accompanied by his wife, he has arrived in Los Angeles to open a short career as a motion picture actor. On his arrival the startling announcement was made that the Famous Players-Lasky corporation had induced him to "play Judge Lindsay" in a William D. Taylor production now being made. The picture is a "boy picture" from an original story by Julia Crawford Ivers. The theme of the picture is "giving every boy his chance," and several of the scenes are laid in the famous Denver courtroom of Judge Lindsay

After Mrs. Ivers wrote the story, she determined to induce "the little judge" to play himself. She made a trip to Denver to gain his consent, and succeeded, as his arrival here testifies. He spent yesterday at the Lasky studio. He "made up" for the first time and then successfully passed the camera test. He was surprised by the fidelity with which his courtroom was duplicated on one of the big stages. It was his first peek inside a motion picture producing plant and all the machinery of production was interesting to him

"I agreed to play myself in this picture," said Judge Lindsay, "because of the possible good it may do. The motion picture is a truly great medium of influencing the public mind, and it is doing a great work well. Possibly very, very few realize how immense the influences of motion pictures is. I believe I do, and that is why I am here

"This picture is by no means a propaganda picture. It does not preach. But underlying the story is a great

principle, and audiences that see the picture will, I believe, catch the spirit. I am hoping that the result will be a better understanding of the boy, with a resultant better solution of the boy problem. I realized the wonderful opportunity to give to so many millions of people some idea of what I deem the proper way of saving the boy who has made a mistake that I gladly accepted."

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5-9-20 *New York Telegraph*

When the current William D. Taylor production for Paramount-Artcraft, temporarily titled "The Boy," is shown on the screen it will be seen that the cast will include the following names

"Judge Ben B. Lindsay—by himself.

"Mrs. Ben B. Lindsay—by herself.

For not only does the "Little Judge," founder of the famous Juvenile Court in Denver and the foremost authority on the American boy, appear in the picture, but a part is played by his wife, who is his chief aide and confidante in his life work and who makes his hours in his courtroom and office her hours

The picture is from an original story by Julia Crawford Ivers. It is the story of an American boy—a boy of the lowest stratum who is saved and becomes a useful member of society. Mrs. Ivers journeyed from Los Angeles to Denver to secure atmosphere and local color for the story

When she reached Denver, she set about carrying out the idea. She met Judge Lindsay and his charming helpmate. She told them the theme of the story she had written. She explained how the story was written about Judge Lindsay's work and with the boy problem as its theme. Judge Ben Lindsay, she informed him, was to play a prominent part in the picture. Why not, she inquired, have Judge Ben Lindsay played by Judge Ben Lindsay himself? She explained how much more impressive the message would be if that were done. She asked him what medium could better carry his message than the motion picture screen

Judge and Mrs. Lindsay were interested from the start. They agreed to come to the West Coast studio and "play themselves" in the picture

"This is not a propaganda picture," explained Judge Lindsay. "If it were, I would not have been interested. You can not preach in a motion picture. But you can get your story over without preaching. The audience will catch the spirit of it

"You ask me what I deem the effect of motion pictures on the youth of the land? I believe it to be good. There may have been instances where the effect was bad, of course

"I have heard people complain that boys learn to commit crimes from seeing them done on the screen. In all my experience, I do not recall any boy telling me that he did wrong because of a motion picture. But I recall many instances of boys—and girls telling me that they did wrong because of what they read in the daily papers

"It is reasonable to think that a motion picture is a menace to the youth of the land because it may depict crime? Should newspapers be called a menace because they print the news of a crime? Should every book, every stage play, every magazine that tells of crime be called a menace

"I believe that many motion pictures have not been what they should be. I am glad that the standard has been raised and feel that it will be raised even higher. But as pictures are now, the general effect is not entirely bad."

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5-8-20 *Los Angeles Record*

Los Angeles kiddom envied fifty youngsters used in reform school scene of the new William D. Taylor picture, temporarily titled "The Boy." All they had to do was eat! Lewis Sargent has the leading boy role.

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5-15-20 *Los Angeles Record* William D. Taylor
FAMOUS DIRECTOR TELLS HOW HE CURES
ACTORS OF ACTING

"Curing actors of acting!" Yes, we have to do that occasionally in moving pictures. Usually this occurs with the old-time players, steeped in the ancient oratorical style of the eighties

Don't misunderstand me in this. In the days when the voice, not action, was the piece de resistance of the theater, oratorical effects were quite apropos

In the films, however, we have a different problem. There is no talking and everything must be interpreted to the audience through actions. Therefore, we must eliminate every move that does not count for something in an interpretative sense. Oratorical gestures are the first to go. While they punctuate a speech excellently, they are practically without use in a moving picture

The oratorical style broke up a speech by walks back and forth across the stage. These usually had value only for emphasis. As action to carry the plot forward, they meant nothing of value

Salvini, Booth, Irving, wonderful actors of their period, would have to readjust themselves were they alive and considering a film engagement. Heart-grIPPING on the stage, their oratorical powers would fail to register in a screen play. The lowliest "movie" extra man or woman could give them valuable pointers on this new art which to them, undoubtedly, would appear a strange and weird affair

Another thing. Stage practice is to learn set lines and interpret them. In the studio the actor is told the situation. He must think it out for himself and put in the words to fit. Of course the words do not register on the screen to any large degree, but the players find talking the parts an aid to effective action

This system gives the actor's own personality and ideas free reign as contrasted to the circumscribed limitation he is given when it is necessary to stay within the bounds of certain written words

I know it has been said of the movies that the actors are mere automatons, told to do this and that, with no thinking volition on their part

Perhaps there have been isolated instances of this, but I believe I am speaking for a majority of the profession when I state that the consensus of opinion is against such a plan

Humanness in pictures! How can we secure it unless the actor is made to feel that he is a real human being with ideas? No one can really seem truly natural when treated as a mechanical doll, worked by unseen strings

Personally I explain every scene to my players, show them the sequence of the action. Then they "walk through" a rehearsal, illustrating their ideas of how the scene should go. Then it's "Camera!" and they film the parts according to their own ideas. When the picture is completed I feel I have a living, human element, not the portrayal of unhuman automatons

The human element of motion pictures; the new and simple art of the films—this is the deathless feature that will make the screen live always. The voice and face of an actor may die but his human qualities will be a heritage to posterity

Heart appeal is the great foundation for future days in motion pictures. Living people, their joys and sorrows, always touch a responsive chord. The producers who remember that, are building for themselves a house everlasting. Those who attempt cheap, tawdry, indecently suggestive effects, or transitory thrills, are building in the sands

Simplicity, purity and humanness are the great cornerstones of the screen. By them and with them will the silver sheet reach its greatest stage of usefulness.

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6-26-20 *Los Angeles Times*

English picture producers are trying to get the English directors who are in this country to come back home and make pictures. All English directors here have had their patriotism appealed to in the matter and probably some of them will respond. It seems American directors have been approached by English capital, but English producers have not been able or willing to pay the salaries asked by American directors

William D. Taylor, with Lasky, is one who has been thus approached. However, Mr. Taylor said yesterday that he would not be able to respond at this time, as he is tied up on a contract with Lasky. What he will do later he said he did not know. While in England following his war service he was tendered some remarkably good offers, but, being at that time under contract with Lasky, he could not accept.

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6-27-20 *San Francisco Chronicle* Thomas W. Bailly

William D. Taylor, who directed several successful pictures for Mary Miles Minter and whose

latest production, "Huckleberry Finn," won unstilted praise from all parts of the country, dropped in on San Francisco last week with a company of Famous Players-Lasky stars. He is working on a new film that he says should be a hit

Taylor sees great significance in the statement made by a New York theatrical reviewer that John Barrymore has shown in his stage work beneficial effects from his screen experience. Barrymore is playing in Shakespeare's tragedy, "Richard III," in the East with sensational success

The critic referred to declared that the actor showed a sureness, ease in method and a repose that never characterized his work until recently

"These virtues," said Taylor, "are sure to come from experience before the camera. I know not only from observation, but as a former actor of the stage, who realizes the handicaps under which the player of the footlights labors. The fine thing about the screen, from the actor's standpoint, is the privilege it gives him of scrutinizing his own work. The things he is prone to overdo, the little mannerisms that so greatly detract from his work, and the nervous impulses that are apt to shade his acting are all spread out in merciless array before his eye. It will take a lot of conceit out of any star of the stage who has never been before the camera to undergo this experience. The best of them have their faults and overwork their little tricks

"A second benefit of camera experience comes from the privilege of seeing how and where to stress one's points. No one can look at a film revealing his work without being struck with the fact that he ought to have done certain things differently to register the greatest success

"All this benefit is denied to the stage players, who cannot see himself as others see him, as he may do when he stands aloof and looks over his shadow on the curtain. The best the actor of the spoken drama can do is to judge his work by the effect on the audience. He cannot appraise himself and learn how he could do even better

"The technique of the stage and the screen are different, yet they have much in common in the fundamentals of acting. The new things that have been discovered as a result of the photoplay's advent have done much for the art of the stage. All of the players that I have talked with agree on that. So instead of being an injury to the older art, as its partisans used to fear, the motion picture has been a positive benefit as this discerning critic of Barrymore's histrionic progress has observed."

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6-28-20 *Los Angeles Herald*

"Give us a pair of stings.

According to William D. Taylor, director of Realart specials, this bids fair to become a common salutation at the "kickless" bars of Los Angeles

"Since the Volstead law," says Taylor, "no one is allowed to use the name 'beer' in advertisements of the drink. I notice First street temperance bars have

taken the 'R' off the old gild window signs which used to read, 'Beer—5 Cents a Glass.' Hence the new request for 'stings' or 'a glass of Bee' as the searcher for liquid refreshment marches up to the reformed mahogany."

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7-7-20 *The Clipper*

Forty Realart productions will be released during the year, according to plans for the 1920-1921 season, as just announced by that organization. Four of them will be William Desmond Taylor specials and six will have Justine Johnstone in the stellar role

A new form of contract called the Realart star franchise, has also been drawn up and, under its terms, the exhibitor obtains theatre rights to thirty-six productions. In these productions there will be starred six actresses, those who made Realart pictures last season, and three new ones, Alice Brady, Bebe Daniels and Justine Johnstone. Franchise holders will receive engraved contracts suitable for framing

The four Taylor productions are not included in the franchise and will be sold on a separate booking basis

Four pictures will be available in September: "Sweet Lavender," Mary Miles Minter; "You Never Can Tell," Bebe Daniels; "Food for Scandal," Wanda Hawley, and "The Soul of Youth," Taylor production

For October the following are scheduled: "Tommy and Grizel," Constance Binney; "Blackbirds," Alice Brady, and "Moonlight and Honeysuckle," Justine Johnstone

The November schedule calls for four: "Her Beloved Villain," "Oh, Lady, Lady," Bebe Daniels; a Mary Miles Minter picture not named, and "The Furnace," Taylor production

A canvass by Realart officials as to whether male or female stars were desired resulted in a most emphatic call for the latter

"The Witching Hour," by Augustus Thomas, will be the subject of the third Taylor production. The fourth has not as yet been selected

"Books and plays purchased for production include "The New York Idea," by Langdon Mitchell, for Alice Brady; "The Little Clown," by Avery Hopwood, for Mary Miles Minter; "Those Who Walk in Darkness," by Owen Davis, for Alice Brady; "Blindness," by Dana Burnet, for Mary Miles Minter, and "Her First Elopement," by Alice Duer Miller, and "Sweetie Peach," by Sophie Kerr, for Wanda Hawley

Wanda Hawley and Bebe Daniels will make their pictures at the old Morosco plant in Los Angeles, which Realart has taken over. A larger plant is promised to accommodate Mary Miles Minter and William Taylor.

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7-10-20 *Exhibitors' Trade Review* William D. Taylor
WILLIAM D. TAYLOR, REALART DIRECTOR OF
BIG SPECIALS, NOW HAS CHANCE TO "GO
THE LIMIT

At last I have obtained my ambition! My new contract with Realart gives me the opportunity of years to produce pictures with no thought but perfection. Plenty of time, plenty of money and splendid stories—at last I can "go the limit" and bring out the fine, delicate, enduring things impossible in the days when an inexorable release schedule bade me make eight or ten productions each year

I have always held that a poor story is a waste of time. You can't make a silk purse out of a sow's ear. I KNOW—for a regiment of grey hairs testifies to past unpleasant experiences

On the other hand, however, the possibilities of really good narrative carry endless fascination to a man who imagines. A story that will help people, lift them out of the humdrum of daily life and for an hour or two bring them happiness and new thoughts to make their existence more pleasurable—such a tale is worth all that is paid for it and deserves every attention that time and money can lavish in its preparation for the screen

And Realart has given me such stories. In succession I am making for the organization "The Soul of Youth" from a gripping story of boy life by Julia Crawford Ivers; "The Furnace" by "Pan" and "The Witching Hour," the great Augustus Thomas stage success

I have just finished "The Soul of Youth." Watching its growth in the projection room during the cutting and titling I have felt a flow of thankfulness to Realart for their splendid policy of allowing me unlimited time and money for my productions. It is the first play under the new contract and I feel that it shows the approach to technical perfection which is possible only when the director is neither hurried nor forced to eliminate desirable effects because his company does not care to stand the expense

My first three pictures will present the struggles and conquest of the human soul under different conditions of modern life. "The Soul of Youth" takes the boy of the streets, of the reform school, of the jail and illustrates the thesis that kindness, sympathy and education will cause the latent seed of character to blossom and flower in the full beauty of a high-charactered American citizen

A wonderful cast aided me in the delineation of this intriguing story. Lewis Sargent played "The Boy." Exhibitors will remember him in "Huckleberry Finn.

For the part of the Juvenile Court judge we secured no less famous a personage than Judge Ben Lindsay himself. Judge Lindsay illustrates wonderfully the methods that have brought him

world-wide fame. He came from Denver especially to assume this role

Lila Lee, Willie Collier Jr., Sylvia Ashton and Grace Morse also did splendid work

At the present moment I am working on "The Furnace," the startling story by "Pan," the English author

Let me say here that I am afire with enthusiasm concerning "The Furnace." It is the greatest story I have ever been given and one that presents a challenge to the very best directorial talent I possess. Again it is a story of soul growth, this time of a woman who has everything she wants, save the love of her husband. This she has sacrificed through a foolish misunderstanding of the kind that so often causes trouble when class feeling and social conventions bar the way to true happiness

The scenes are laid in London, Monte Carlo and aboard ship. The story calls for beautiful settings and gorgeous costumes. We are giving it everything called for. Nothing is to be left undone to present properly what all who have read the story consider one of the most vital human documents of the decade

It will be an exceptionally expensive picture. Our original estimates were for half a million, but now it appears that the cost will run well over \$700,000. Two remarkable sets alone cost what the average man would consider a fortune. One reproduced the interior of a beautiful English cathedral; the other showed the splendors of a gay Monte Carlo hotel

Again I picked my cast with extreme care. Jerome Patrick, famous Broadway leading man and Agnes Ayres portray the leading roles. They are supported by such well-known people as Milton Sills, Betty Francisco, Helen Dunbar, Theodore Roberts and Lucien Littlefield

I hope my readers will pardon me for running on so about "The Furnace" but again I want to assure them of my absolute sincerity when I say that it is the greatest story my experience has ever encompassed

"The Witching Hour" by Augustus Thomas is yet in the future. Every one knows of this powerful play. For years I craved the opportunity of presenting it in pictures. To tell this longing to Realart was like rubbing the magic lamp of Aladdin. Presto!—and it was within my hands

I have a number of plays and stories equally wonderful under consideration, but to date have not definitely decided upon the order in which I will use them. I feel, however, that they will prove pleasing to the trade

Realart Pictures Corporation demonstrated its faith in me when it met my request for the conditions necessary for photoplay perfection. In return I wish to express my gratitude in an outpouring of personal mental effort to an extent that will make William D. Taylor Productions even more desirable entertainments than they have ever been in the past.

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7-17-20 *Los Angeles Herald*

No, it wasn't an earthquake residents of Hollywood felt a day or so ago. Just Director William D. Taylor of Realart blowing off the side of a hill near Griffith park for a scene in his new picture, "The Furnace."

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7-26-20 *Los Angeles Herald*

It took 51 assistants at the altar to properly marry Agnes Ayres and Jerome Patrick in the elaborate English cathedral scene of "The Furnace," William D. Taylor's special production for Realart. English church personages included in the "marrying squad" were a bishop, a dean, a clerk, two acolytes, four curates, six ushers, two cantors, 24 choristers and an organist. The bride had a matron of honor and six bridesmaids, not to mention a brace of flower girls and one page

It is considered the biggest wedding ever arranged for the films.

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8-9-20 *Los Angeles Herald*

William D. Taylor, Realart producer, sat down in his comfortable leather chair to witness a trial run of his new picture, "The Furnace."

But he rose suddenly: VERY suddenly

The moral being that directors' chairs are no places for feminine cutters to hide hatpins!

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8-15-20 *Los Angeles Examiner*

Lawrence Mott's fishing column in The Examiner is always read by William D. Taylor, who is now finishing a big special production, "The Furnace," at the Realart Studio. "I hope they keep biting till I get through," he tells his confidants. When last over to the island a 150-pound tuna (estimated) stayed on the director's line just long enough to say, "Hello! Good-by!"

("The island" referred to is Catalina.)

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8-21-20 *Exhibitors' Trade Review*

THE STORY OF A MAN WHO WOULD AND DI

"To portray life one must have lived it!

The creative genius of William Desmond Taylor is the priceless individual possession of a man who has dared all the deepest, fullest experiences of life. Profound in its searching, broad and sweeping in its range, courageous in its intimate contacts, his life has been the free, glorious adventure of a crusader in quest of an ideal

Through all his varied enterprises as Irish student, engineer, actor, Kansas ranchman, Klondike miner, director of photoplays and soldier in the World War, his single dominant purpose has been to acquire that

rich knowledge of life which is the necessary equipment of one who would interpret the intangible vastness of human relations in some lasting form

William Desmond Taylor was born on the country estate of his grandfather near Mallow in County Cork, Ireland. The lad was sent to Clifton College in England for preparatory work in engineering and this was supplemented by intensive study in Germany and France, but his own ambition was to achieve fame as an actor. Shortly after his eighteenth birthday, young Taylor was in Manchester, England, when Charles Hawtrey was appearing in "The Private Secretary," and the stage-struck boy applied for work, telling Hawtrey he had "lots of experience." Sir Charles took him on and the inexperienced youngster made good. This was his first professional engagement and then began the development of those qualities which have made him one of the greatest directors of his time

Taylor accompanied Hawtrey and his company to London and there friends of the family saw him. Young Taylor's father was notified and rushed to London. Arguments proving useless, the father finally bribed the boy into giving up the stage by buying him a half interest in a Kansas ranch, near Harper

After eighteen months of ranch life, the yearning for the stage returned. An opportunity came to play in repertoire with Fanny Davenport and young Taylor seized it. He was with Miss Davenport for three seasons, in such fine old plays as "La Tosca," "Gismonda," "Fedora," "Cleopatra" and "Joan of Arc."

Mr. Taylor's stage engagements dovetailed with his journeyings to far places in search of gold and adventure—mostly the latter. His acting experiences were progressive and included several seasons in repertoire companies in Boston, New York, Chicago and Seattle with a tour to the Hawaiian Islands, as leading man in the Harry Corson Clarke company. Incidentally and between times he played the juvenile with Sol Smith Russell in "The Poor Relation" and the lead in "Madame Sans Gene." It was a grilling school and developed and fixed Mr. Taylor's naturally keen sense of dramatic values, which he employs so effectively in directing motion pictures

When gold was discovered in Canada, the adventurous youth was off with the vanguard in the great rush to the Klondike. He went by the "Long Trail," overland through the great Northwest, and nine gruelling months, such as test the soul of a man, passed before he reached the gold fields. At intervals he made a second and a third trip to the Klondike. The long winter evenings gave him unusual opportunities for reading and study and he took full advantage of them

During his last trip away from civilization the infant art of the motion picture had teethed and become a lusty child. The vision that held the early pioneers in the new art was appealing to Taylor. The man who had gone off with the leaders of the Klondike rush was again out in front with the

challenge of new adventure. He made one picture, "The Iconoclast," for Kay Bee. Subsequently he made "The Diamond from the Skies," [sic] a famous old sixty-reel serial, for American. "This production was a great education," declared Mr. Taylor. "I frankly used the play as an experimental laboratory to try effects. We had autos going over cliffs, people falling from balloons, train accidents and all sorts of trained animals from an octopus to an elephant.

Mr. Taylor also made "A Tale of Two Cities." In 1914 he joined the Famous Players-Lasky forces and his long list of productions for them besides his recent success, "Huckleberry Finn," includes "The Varmint," "Tom Sawyer," "Bunker Bean" and "Mile A Minute Kendall" with Jack Pickford and Louise Huff; "Up the Road with Sallie," with Constance Talmadge; "How Could You, Jean?" "Captain Kidd, Jr." and "Johanna Enlists" with Mary Pickford

The Great War offered the supreme test of Mr. Taylor's physical and moral calibre. He was near the height of success as a director when the catastrophic shot was fired at Sarajevo. Instantly he gave up everything and enlisted as a "buck" private in the Canadian Army. He sailed with the Royal Fusiliers, part of the famous "first hundred thousand" from Quebec

His distinguished services brought quick recognition. He advanced rapidly through the various non-commissioned grades to the rank of a second lieutenant. At the end of the war he was discharged with the rank of a captain

When peace was declared, Mr. Taylor once more turned his attention to motion picture directing. Realart was just starting on its career and made haste to secure his services. His first task for Realart was to direct Mary Miles Minter in "Anne of Green Gables," the new corporation's initial Star release. This production stands out with cameo-like sharpness as one of the best directed pictures of the season

It is this man whom Realart has selected to make four great super-special productions; this man, whose creative powers are as unconfined as the far-flung barriers of a civilization he has himself helped so much to establish. His is the daring spirit which will create for motion picture audiences the struggles and conquest of the human soul under varying conditions of modern life

...

(This biography contains several inaccuracies, particularly as to Taylor's military career: He was in the British (not Canadian) Army and did not enlist until the war was nearly over.)

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8-22-20 *Los Angeles Times*

William D. Taylor, the Realart director, leaned back in his seat as his car topped a Hollywood hill at forty-five miles per—"I must get a new machine," he murmured. "This one is falling off terribly!"

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8-22-20 *Los Angeles Examiner*

Studio space having been obtained by Realart at the Lasky plant, William D. Taylor has begun upon a new special, "The Witching Hour," with Elliott Dexter and Winter Hall in the cast.

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8-23-20 *Los Angeles Herald*

A sudden illness has confined Eddie Sutherland to his bed and delayed scenes in William D. Taylor's new Realart special, for which the young actor was engaged to play the juvenile.

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8-29-20 *Los Angeles Examiner* William D. Taylor

HOW BEST TO USE NOVELS FOR FILM

Follow the book as far as possible within limitations

Briefly, that is my idea of the correct procedure in transforming a notable story for screen use. The author's original situations are so necessary in preserving the best beauties of the plot; the period, the costumes, everything concerned with the story have been fitted together with such artistry, usually, that to make material changes is to destroy much of the tale's appeal

When it becomes necessary to make alterations they should be simple and of a sort that will enhance dramatic values without destroying story beauty. Increase of drama is the one thing that justifies a change—for of course we are preparing a story to be acted rather than read. The points of attack are radically different

I believe, however, that in many cases it is advisable to sacrifice dramatic scenes if to create them is to spoil some of the original author's most beautiful conceptions. Take "Huckleberry Finn," for instance. I could have made it dramatic, I could have made it a romantic love story. From a plot point of view, by changing the period, introducing new characters, etc., it would have been possible to create a much stronger photoplay, technically speaking. But it would not have been "Huckleberry Finn"! The characteristic and gentle humor of Mark Twain is so wrapped up in every situation of the story and the old-fashioned atmosphere is so essential that to have changed any portion of it materially would have been indeed a sacrilege

"Get the sense of the story." Yes, of course, but the "sense" is so frequently in close marriage to the author's original ideas that to make radical changes is a mistake. You are making a photoplay of a story—not creating an entirely new entity. The novel, the photoplay and the stage drama are three entirely different methods of expression, I grant you that. But they are relations, and rather close relations. The same life-blood runs through all three. You can't radically change a fine work of fiction without

destroying much of its beauty—no matter whether your recreation be intended for stage or screen

Above all one must be sure to fix accurately on the screen the true philosophy of the story. That is the author's greatest gift to humanity and it must not suffer loss in any way.

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9-1-20 *Los Angeles Herald*

Members of the M. P. D. A. (Motion Picture Directors' association) are going ahead speedily with their plans for a dance to be staged at the Alexandria on Sept. 16, the proceeds of which are to go to disabled soldiers now in Southern California

At a meeting last night the association appointed an entertainment committee and some of the prominent directors who will serve are: William D. Taylor, John Ince, Joe De Grasse, Frank Lloyd and Phillips Smalley

Each studio will contribute its quota to the program. Already Sennett's, Arbuckle's, Universal and Ince have agreed. Doraldina will do her famous Hawaiian dance, and, if this is any incentive to ticket buyers, this is said to be the season when grass is scarce. Wallie Reid will send his jazz orchestra and be on deck himself

The cause is a worthy one and the M. P. D. A. is to be warmly congratulated for interceding in behalf of the crippled veterans.

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9-1-20 *Los Angeles Times*

"Ninety-nine and forty-four hundredths per cent Irish!

Some enterprising investigator has found this true of the William D. Taylor Realart troupe, now filming the Augustus Thomas success, "The Witching Hour," as a Realart special

Included in the list of Hibornians are Taylor himself, born in Mallow, County Cork; Frank O'Connor, assistant director; Eddie Sutherland, nephew of Tom Meighan; Mary Alden (French-Irish); Robert Cain and the assistant cameraman, McLeon

It is said that the Realart property department has laid in an extra supply of shillelahs for emergency use!

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9-1-20 *Los Angeles Express*

"Movie parties" are getting to be the latest thing in fashionable Los Angeles society circles

William D. Taylor, Realart producer, secured a famous millionaire's home for night scenes

Arriving there he found the place, to his surprise, completely lighted up and crowded with gayly dressed people

"What's the party for?" queried Mr. Taylor

"For you," said the millionaire. "My guests are anxious to watch you work. You don't mind?

"I should say not!" rejoined Taylor. "How many will work in the scenes?" And in five minutes, he

had the whole gay crowd at work as society "atmosphere."

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9-5-20 *New York Telegraph* Frances Agnew

Mrs. Herbert Votaw, sister of the Presidential candidate, Warren Harding, was among the visitors on the Lasky lot last week, where she found particular interest in watching William D. Taylor directing scenes of his new Realart special, "The Witching Hour." Elliott Dexter, Mary Alden, Charles West, Ruth Renick, Eddie Sutherland, Winter Hall, Wade Boteler and Clarence Geldart are in the cast.

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9-9-20 *Los Angeles Examiner*

Realart Producer William D. Taylor is very happy these days over the favorable manner in which "The Soul of Youth," his first Realart special, is being received by the critics. "I had an idea to put over," he stated recently, "and I am glad that the thought is pleasing the public."

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9-10-20 *Los Angeles Herald* Pauline Payne

A cloud fell across the silver screen in Los Angeles today whereon exotic beauties and daring heroes play their gay or tragic roles

The cloud was the shadow of death

For today amidst the voluptuous splendor and flamboyant glitter of "sets" on the studio "lots" was many a heavy-hearted mime, grief-stricken over the loss of one of their comrades—beautiful Olive Thomas

And expressions of sympathy for the bereaved Pickford family are everywhere being spoken while cables of condolence to the husband of the ill-fated star, Jack Pickford, are already on their way to Paris

The Thomas H. Ince studio, where Olive Thomas played in the old days of the Triangle Co., was among the first to cable

A mother and two brothers, William and James Duffy, now living in New York city, today are prostrated with grief—for Olive Thomas' real name was Duffy

William B. [sic] Taylor, Realart Feature producer, spoke of the deep love and affection for her mother which ever distinguished the actress

Milton Sills, Paramount leading man, and a friend of Miss Thomas', said

"The best of Olive Thomas was a real love for the profession. A better hearted girl never lived and her quiet charities aided scores of needy persons.

From every source today came little reminiscences of the kind acts of the beauty whose death followed a wild night of pleasure in the Montmartre district of Paris

Elliott Dexter, Paramount leading man, was another of her friends most grieved

Jeanie MacPherson, scenario writer for the Cecil de Mille productions, declared today that Olive

Thomas never had a harsh word to say of anyone in her entire stage and screen career

Ruth Renick, Realart leading woman, was another of the "pals" of the favorite maid of the Follies and screen star to recount stories of her charities

Robert Cain, the character actor, told of the romance of the marriage of Jack Pickford and the Follies girl back in 1917

"It was a true love match," said Cain, "and it all seems doubly terrible that this tragic event should have occurred on what they had planned to be their second honeymoon.

Walter Hiers, one of the well-known comedians in local film circles, and Hunt Stromberg, formerly with the executive offices of the New York Selznick Company, which starred Miss Thomas, were others to express their grief.

(Olive Thomas, wife of Jack Pickford, died in Paris after swallowing mercury bichloride. Opinions differ as to whether her death was accident or suicide. Her death was the film industry's first major scandal, with rumors of drug use and venereal disease.)

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9-14-20 *Los Angeles Herald*

A ball for the benefit of disabled service men of Los Angeles is to be given in the Hotel Alexandria ball room Thursday night, Sept. 16, under the auspices of the Motion Picture Directors' association

Tickets to the fete were reported today to be selling at as high as \$500 each. Among the sales the following were announced today: William D. Taylor, \$500; Frances Marion, two at \$500 each; Mary Miles Minter, \$500; Melodie Garbutt, \$250; Agnes Ayres, \$200, and Lila Lee, \$200

The Los Angeles Elks' lodge has offered the services of its band for the evening. Four orchestras will be secured. Prominent film stars will take part in the entertainment program. Will Rogers, Ruth St. Denis and Ted Shawn and company, Doraldina, Ben Turpin, Roscoe "Fatty" Arbuckle and others have announced their intention of being present

A Red Cross poster autographed by hundreds of celebrities will be auctioned off by Arbuckle and Tom Mix. It has been donated by Miss Gertrude Gifford Hand

War veterans from the Arrowhead government hospital, the Crocker street hospital and the Sawtelle Soldiers' home will attend the function.

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Dec. 1920 *Photoplay*

Ten thousand dollars was raised for the Disabled Soldiers of the Great War at a ball given in September at the Alexandria in Los Angeles by the Motion Picture Directors' Association. The affair was exceedingly gorgeous in the appointment and entertainment and the 700 people who gathered represented the elite of Los Angeles society as well as of the Hollywood film colony. William D. Taylor, feature director for Realart, was in charge of the

entertainment, and presented some unique stunts. Doraldina did her fascinating hula-hula; Tom Mix and twenty of his cowboys in full regalia pulled a fake hold-up and separated the crowd from its spare cash; Larry Semon paid \$500 for a bat and ball autographed by Babe Ruth, and Ben Hampton gave a like amount for a pair of crutches belonging to one of the wounded heroes present—and then returned the crutches. Over in one corner was a booth marked "For Men Only" at a dollar a man, which caused a good deal of excitement, but rumor hath it that it was a blank

Among those who graced the dance and the wonderful supper served at midnight were Wanda Hawley, Jeanie MacPherson, Ruth Roland, Lois Wilson, Mr. and Mrs. Conrad Nagel, Mary Miles Minter, who entertained a party of twelve, Tony Moreno with a number of society people from Beverly Hills, Pauline Frederick and her mother, Bebe Daniels, Mr. and Mrs. Tom Forman, Elliott Dexter, Mr. and Mrs. Wally Reid, Mr. and Mrs. Charlie Eyton (Kathlyn Williams), Irene Rich, Margaret Loomis, King Vidor and his wife, Florence Vidor, May Allison, Viola Dana, Colleen Moore, Mr. and Mrs. Jack Holt, Priscilla Dean and Wheeler Oakman, Mr. and Mrs. Willard Louis, Mary Alden, and William Duncan and Edith Johnson.

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9-24-20 *Los Angeles Herald*

Four thousand Los Angeles film people are expected to be present at the memorial services to be held Sunday afternoon on stage six at the Brunton studios for prominent motion picture actors and actresses who have died recently

Among those to whom last respects will be paid are Olive Thomas, Clarine Seymour, Robert Harron, Ormer Locklear and Frank Elliott

Rev. Neal Dodd, rector of St. Mary of the Angels Episcopal church, or the motion picture people's church, will be in charge of the services, which were arranged by him and a committee of the Actors' association

The program will begin at 2:30 p.m. Sunday. Seats are being installed for 2000 persons, and there is standing room for 2000 more. The program follows

Funeral march, Chapin, by an orchestra conducted by Mischa Guterson, new musical director of Grauman's Symphony orchestra; invocation by the Rev. Mr. Dodd; "The Souls of the Righteous," Tertius Noble, by the choir of St. Paul's pro-cathedral; scripture reading by Rev. Mr. Dodd; Metropolitan Ladies' quartet, by courtesy of Sid Grauman; orchestra selection; memorial oration by William D. Taylor; "Crossing the Bar," Henrich, by the choir and orchestra; Russian Hymn for Departed Kieff, melody, by the choir; benediction and orchestra, by courtesy of musicians' union.

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9-27-20 *Los Angeles Record*

Los Angeles screendom paid sorrowful, impressive tribute to the memory of its famous departed yesterday afternoon at a unique memorial service held on one of the Brunton studio stages

Stars and stage hands, producers and supers sat together on the big stage in pews borrowed from the property department of the studios, and with tear-dimmed eyes thrilled to remembrances of Robert Harron, Clarine Seymour, Ormer Locklear and Olive Thomas, aroused by the address of William D. Taylor, and the solemn harmonies of Grauman's symphony orchestra and the choir of St. Paul's Pro-Cathedral

Director Taylor was overcome by emotion as he finished the address in which he extolled "sweet little Clarine Seymour, radiant with youth; gallant, fearless Ormer Locklear; true-hearted Bobbie Harron; and generous, great-hearted Ollie Thomas.

Among the no less beloved figures of the cinema world remembered by the services were Harold Lockwood, Fred Mace, Eric Campbell, John Burton, Lillian Webster, Milton Elliott, Charles Gunn and others

Robert Harron's brother James and other members of the family attended the services. Among the hundreds of screen celebrities present were Ruth Roland, Ann Forest, Jack Conway, Joseph Jefferson, Joseph Dowling, Roy Stewart, Bernard Durning, William D. Taylor and Sid Grauman

Grauman's Symphony Orchestra under the baton of Misha Guterson, furnished the beautifully impressive musical program

A quartet, comprising Mabelle Burch, coloratura soprano, Gladys Blackwell, lyric soprano, Ruth Bressemer, dramatic soprano, and Katherine Giddings, contralto, sang "The Rosary," and several beautiful memorial numbers were sung by the choir of St. Paul's Cathedral, under the direction of Ernest Douglas

The services were under the direction of Rev. Neal Dodd, rector of the Motion Picture People's Church, and a committee of the Actors' Association consisting of Forothy Farley, A. F. Fitzroy, Mrs. Vin Moore, Joseph Dowling, Roy Stewart and Raymond Cannon.

(Robert Harron was killed by a self-inflicted gunshot wound to the chest

Clarine Seymour died of an intestinal illness

Ormer Locklear was a daredevil pilot killed when his plane crashed during filming

Olive Thomas swallowed mercury bichloride)

*

2-4-22 *Camera!*

...We call to mind the fact that, something over a year ago, William Taylor offered the featured address at the Memorial held for Robert Harron, Olive Thomas, and other picture dead, whose untimely demises had given us such a series of spiritual jogs. Capable, compelling and in the prime of life, his sympathy in that address was a thing of rare beauty.

In it, with the utmost of delicacy, he touched the tragic notes in the violent passings of the two youths who had had all life and accomplishment before them, while from his stock of supreme tenderness he pointed his moral revealing with the philosophy of a thoughtful and clear-visioned soul, the light in all things as he saw it

...

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10-11-20 *Los Angeles Herald*

A close-up of the eye of a living wildcat was filmed by William D. Taylor last week. Taylor and his assistant, Frank O'Connor, went to Dr. Graf's zoo in Monrovia and selected from his assortment the wildcat with the wildest flash in his eye

They put kitty in a burlap bag and tied it around the neck, but the rambunctious feline promptly kicked a hind leg through the bag and combed "Bill" Taylor's trouser leg neatly. So they got the canvas sack reinforced with leather and got the cat tied up snugly with only one angry eye showing

Then they took the close-up, which is to fade out of a cat-eye scarf pin in the "The Witching Hour." After that episode the Realart producer declares that he is ready to face any wild beast he may meet on his hunting trip with perfect equanimity.

*

10-4-20 *Los Angeles Herald*

Do you remember that joke about the man who was going away so far that it would take \$10 to reach him with a post card?

William D. Taylor has beat that. For 42 days no one will know he's on earth. From the evening of October 3 he will drop off the map till the middle of November

He hasn't left an address—nor any indication of his possible whereabouts

A good detective, however, might gain information from the fact that his dunnage includes a rifle for bear, and plenty of ammunition.

*

10-7-20 *Los Angeles Times*

His picture production for Realart of Augustus Thomas' play, "The Witching Hour," having been completely cut and titled, William D. Taylor on Sunday took rifle, ammunition, camp pack and guide, and proceeded to drop completely out of that center of art and cultivation known as Hollywood. He will spend forty days in the wilderness, hiking, hunting and fishing. It is Taylor's first vacation since he returned from France in June of last year.

*

10-13-20 *Los Angeles Herald*

No man is a hero to his valet

No star is a hero to his dresser

And no director is a hero to his assistant, generally speaking. But William D. Taylor is the exception

"He's more like a pal with me," said Frank O'Connor, his assistant director at the Realart studio. "I think he's the finest man in the game, let alone a fine producer.

O'Connor has been Taylor's assistant since the Canadian [sic] army captain returned from France in June, 1919.

*

10-17-20 *Los Angeles Times*

William D. Taylor's next special for Realart will be adapted from an original story by Cosmo Hamilton, written during the visit of that famous author to this coast, some months ago

Julia Crawford Ivers has written the scenario. Screening will start about November 15, shortly after Mr. Taylor's return from his current hunting expedition back of Mt. Whitney

He had completed cutting and titling "The Witching Hour" before leaving on his vacation.

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10-17-20 *Los Angeles Examiner*

Bill Taylor's gone to the mountains,

With pack train and a guide

He plans to pause at Mono Lake,

Where many bears have died!

*

10-24-20 *New York Telegraph* Frances Agnew

William D. Taylor's next Realart special will be made from an original story by Cosmo Hamilton, temporarily titled "The Almighty Dollar." While Mr. Taylor is vacationing, Julia Crawford Ivers is completing continuity for the production which will go under the megaphone on November 15.

*

10-31-20 *Los Angeles Times*

In the return of William D. Taylor from his bear-hunting trip in the Sierras the Motion Picture Directors' Association will meet to name committees and formulate plans for their annual ball, the "horseshow event" of the cinematic colony.

(The M.D.P.A. Thanksgiving ball, the major social event of the cinema world in Hollywood for the years 1915-1919, was evidently not held in 1920 or 1921.)

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10-31-20 *Los Angeles Examiner*

William D. Taylor writes from Del Monte that he bagged the limit on deer, mountain quail, gray squirrel, ducks and trout in the vicinity of Mono Lake where he has been passing his vacation. He and his guide and pack train were snowed in on their hunting grounds, and experienced twenty-two hours of

extreme cold but that just added to the fun of the outing

Taylor will begin his new Realart picture November 1.

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11-1-20 *Los Angeles Herald*

Isn't It the Limit?

Asks Wm. D. Taylor, Realart Director

When you take a Leugar [sic] rifle and a guide and a lot of grub and a six-mule pack train and go up in the Sierras for bear

And you encounter every kind of weather there is, including rain, snow, hail, wind, thunder, lightning and sunshine (but, no sunshine to speak of);

And you land a 31-inch rainbow trout—and haven't got a camera to prove it;

And you get snowed in for 22 hours on the trail and freeze solid to the saddle, and finally (oh, joy!) find a 14-inch bear track;

And you get the limit on deer and the limit on gray squirrel and the limit on duck,

And never sight hide or hair of the bear—

ISN'T IT THE LIMIT?

*

11-8-20 *Los Angeles Herald*

Evidence of a forgotten tragedy of the brave days of gold was uncovered by William D. Taylor, the noted film director, while hunting and fishing on the San Joaquin river recently. Under a rocky ledge on Balloon Knob, up the middle fork, he stumbled across rusty tools—two picks, two shovels, and two gold washing pans. The pans crumbled in rust when they were touched. Evidently two prospectors had cached their tools while they hunted firewood for a night's camp, and had never returned. The tools were just as their owners left them. What befell the two men is conjectural. Near by the precipice has a sheer drop of 1800 feet to the river.

*

11-8-20 *Los Angeles Herald*

The stage-door man who spent his annual day off hobnobbing with a friend at another stage door; the street car conductor who took a trolley ride on his first holiday; the fisherman who spent his shore leave in the aquarium—none of them have anything on William D. Taylor, the motion picture director

He spent one whole day of his vacation sitting on the beach at Monterey beside his friend, Mary Pickford, watching another director work.

*

11-8-20 *Los Angeles Herald*

California is not all orange blossoms and bathing girls, according to William D. Taylor, who found four feet of snow 50 miles from the raisin country at Fresno.

*

12-18-20 *Exhibitors' Trade Review*

The discovery of a "bottomless pool" in the bed of the middle fork of the San Joaquin River near Balloon Dome has been reported to the California State Fish and Game Commission by William D. Taylor, the motion picture director

Descent of a granite cliff 1,800 feet high was made by Taylor and his guide to reach the river, which runs for miles between unscalable precipices. Because of the velocity of the water Taylor was unable to reach bottom with a quarter of pound of lead on his line. The pool, 150 feet wide and 350 feet long, is stocked with quantities of fly-hungry trout, Taylor says

Tracks of bear, deer, mountain lion and wildcat were found on the sandy shore, where they come to drink. The Indians say that no human being had ever stood before at the bottom of "the big hole."

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11-1-20 *Los Angeles Express*

Denunciation of the vampires of the screen and recommendation that censorship of films and even scenarios be accomplished by replacing the National Board of Censorship with a consulting board, as emphatically set forth by R. C. Craven of Boston before the annual convention of the American Humane Society at Omaha, met with a storm of criticism from prominent members of the motion picture profession in Los Angeles today

"Such a discussion of censorship might have been just 10 years ago, but not now when the heads of the motion picture industry have been to every effort to make films which entertain and yet instruct and are of moral value," declared William D. Taylor, Realart special producer, in commenting on Mr. Craven's address. "My own success is to me sufficient refutation of the charge that the public is being led from the sweet, simple human interest drama to vampires and plays which exploit individuals of doubtful reputations."

Reginald Barker, Goldwyn director, agrees with the Humane Association officer to some extent, but—

"Too many vampires, yes," said he. "But I am very skeptical of the value of official censorship. Motion pictures should illustrate the great fundamental truths of life and should be built around big human themes. It may be necessary to have a vampire in a photoplay, for there are vampires in actual life, but she should not be exalted above the 'true woman' as Mr. Craven charges she is.

Cecil B. de Mille, director-general of Famous Players-Lasky, advocates censorship for the press, pulpit and stage, if it must "handicap" the screen

"Censorship, whatever its expressed aim and purpose, resolves itself into a rule of the minority over the majority," stated Mr. de Mille. "It is the rule of one man or a small group imposed upon a city or state, a state of affairs autocratic, undemocratic and

un-American. But the evil is more serious than this. Censorship means creative art shall be limited in range by limits imposed by people who set themselves up as censors. Shakespeare, Byron and Ibsen and hosts of other artists would not have written their masterpieces if censorship had its say. It is doubtful if the Bible would have passed muster! If censorship is needed for the screen it is needed fully as much by the press, pulpit and stage.

Finally here is the opinion of a "vamp" herself "Absurd!" cried Bebe Daniels, Realart star known as the "good little bad girl" of the screen. "Yes, it is absurd to say the public is being hurt by the portrayal of vampires. Any normal individual knows there are both good and bad people in the world. Why hide an obvious fact? In my opinion the contrast between the badness of the vampire and the goodness of the heroine has been an important factor in teaching young people that goodness and virtue alone triumph in the long run."

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11-15-20 *Los Angeles Herald*

Judge Ben Lindsay, the famous juvenile jurist of Denver, who played a prominent part in William D. Taylor's production of "The Soul of Youth," wrote his erstwhile director that he was the only Democrat elected in the Colorado elections in a 10 to 1 Republican landslide.

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11-22-20 *Los Angeles Herald*

"People do not readily recognize drama in their own lives. It is too close to them to be understood. But there is drama and romance in the lives of all of us and that is the drama I like to place on the screen," declared William D. Taylor, whose first special production for Realart, "The Soul of Youth," is showing at Clune's Broadway

"'The Soul of Youth' is the story of a street gamin. It shows what kindness, sympathy and education will accomplish in developing character in the boy of the streets and the reform school. It is not a 'moral' story, or a modern Little Rollo. I believe in the American boy, full of fun and mischief, and I believe my boy in 'The Soul of Youth' is a worth successor to 'Tom Sawyer' and 'Huckleberry Finn.'

Judge Ben Lindsay, the most famous juvenile judge in the world, came to California for several weeks to participate in the making of Mr. Taylor's picture

Director Taylor passed through the successive stages of engineering, acting, prospecting for gold in the Klondike before he came to motion pictures as a director. He produced the first great serial, "The Diamond from the Sky," and directed Jack Pickford, Constance Talmadge, Mary Miles Minter and Mary Pickford in the best of their screen offerings

After directing Mary Pickford in "Johanna Enlists," Mr. Taylor himself enlisted in the British army and served two years overseas

"The Soul of Youth" was written especially for Mr. Taylor to produce by Julia Crawford Ivers.

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11-24-20 *Los Angeles Herald*

Personal appearances of famous screen stars are not infrequent, and particularly here in Los Angeles, where so many cinema celebrities live, but it is an event of notable interest when one of the screen's most famous directors consents to a "spotlight" engagement

Special interest is attached to the personal appearance at Clune's Broadway tonight of William D. Taylor, who directed "The Soul of Youth." Taylor has directed some of the screen's most famous stars in some of the screen's most celebrated productions, including Mary Pickford, Constance Talmadge, Mary Miles Minter and Jack Pickford.

✱

11-24-20 *Los Angeles Express*

William D. Taylor has purchased a brand new car with all the "trimmin's."

(This car was a custom-built McFarlan.)

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11-25-20 *Los Angeles Express* Henry E. Dougherty

Thanksgiving Day in filmland is usually a day of dinner parties, motoring parties or home entertainment affairs. Thanksgiving Day this year was not different in this respect from Thanksgiving Day of other years. The auto races at Beverly Hills attracted many of our film celebrities, while others motored to the mountains or beaches. The day dawned in all its glorious Southern California splendor, being ideal for outdoor pleasure and enjoyment

Why are our stars so sympathetic toward children

Just because they are real human beings, like 99 per cent of the other people in the world. Hence, it was no unusual sight today to see various world-famous people taking under their care for the time being little parties of orphans and neighborhood friends

Out at the home of Mary Miles Minter many youngsters without homes were entertained at a fine turkey dinner. Miss Minter had provided a program of entertainment that was unique and the kiddies enjoyed every moment of it

The most famous of all famous couples, Mr. and Mrs. Douglas Fairbanks, entertained the nephews and nieces of the couple at their home in Beverly Hills. No other guests entered the Fairbanks home during the day

William S. Hart staged an impromptu old-fashioned western riding and roping contest on the desert near Victorville, where his company is now working. Wallace Reid took a party of friends to the auto races. On the other hand, Sam Wood, the director, piloted a number of friends out to the Oregon-University of Southern California football game at Pasadena

Adolph Zukor, who is visiting in Los Angeles from New York, lunched with Sid Grauman and then the celebrated producer and exhibitor went for a drive around Los Angeles and vicinity

Viola Dana, being a race enthusiast, was one of the rooters at the Beverly Hills meet

Mme. Nazimova, lover of home life, entertained a number of child friends of her neighborhood at luncheon at her home. William de Mille staged a round robin tennis tournament at his home, where a score of friends participated

George Melford and William D. Taylor played a game of golf during the morning and journeyed to the Beverly races in the afternoon. Agnes Ayres, Jack Holt and Jack Mulhall went to the football game in Pasadena

Sessue Hayakawa, also being a race enthusiast, entertained a party of friends out at the Beverly saucer. Monte Blue went to the country to participate in an old-fashioned turkey dinner with friends and relatives

Fred Niblo and his wife, Enid Bennett, gave a party for some little orphans in the morning and then went over to the races in the afternoon. Thomas H. Ince also attended the races. Wanda Hawley went to the football game at Pasadena, and Bebe Daniels, with her mother and friends, journeyed to Beverly Hills

Others who planned to attend the Beverly Hills classic were Charles Ray, Walter Hiers, Ben Turpin, Charley Murray, J. Warren Kerrigan, Betty Compson, Will Rogers, Rupert Hughes, Frank Lloyd and many others

Still other stars planned to remain at home or go motoring some time during the day.

(During the automobile race mentioned, a spectacular crash killed two top race drivers, Eddie O'Donnell and Gaston Chevrolet.)

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12-18-20 *Exhibitors' Trade Review*

With the statement of a prominent Los Angeles eye specialist that William D. Taylor, the noted director, may have to retire from studio activity because of deterioration of vision from ultra-violet ray action, a menace to film workers far more dangerous than klieg-eyes, is disclosed

Other prominent individuals working before and behind the motion camera may be forced to retire if the pigment of the eyes in each case is susceptible to the ghastly rays of the mercury-vapor lamps now used in many studios. The disorder evidences itself in a dull throbbing of the eye after a day's work under these lights, actors say

With the development and extensive use of "back lighting" the menace extends to those outside the camera range as well as those directly under the lights. Some eyes are so constituted that the action of the ultra-violet rays is not fatal to the pigment, surgeons state

In other cases, permanent impairment of vision may result

William D. Taylor, who has achieved the doubtful distinction of being first to suffer the yet unnamed disorder, is working on future stories in order to rest his eyes from the mercury lights. Because of the switch in plans, Cosmo Hamilton's original screen story will not be filmed next, as previously announced.

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11-28-20 *Los Angeles Examiner* Otheman Stevens

Capt. W. D. Taylor, an Englishman, a university man, and one of those who came back from over there, is a star director at Lasky's

He came in with that air of resolute well being which causes Englishmen to casually propose that we take a ten-mile walk before breakfast to make us feel fit. Eh

He's about to put Elsie Ferguson over the hurdles as star in Arnold Bennett's "Sacred and Profane Love.

...Captain Taylor is becoming an American citizen just as rapidly as the naturalization papers can be filled out

All because of London hotel keepers

Theodore Roberts told me about this while we were loafing on a set waiting for Wally Reid.

Yes, about Captain Taylor becoming an American citizen

When the war came on he couldn't get into our army because he was a British subject, so he went to Canada and enlisted as a private; by the time the troop arrived in England he was a sergeant

Naturally he was fed up on barrack life, and having plenty of money he got leave, while waiting to go over, and went to London intending to make his last days as comfortable as he could

He went to a well known hotel to get the royal suite and trimmings; but they refused his money because he was a non com. He couldn't be allowed in a hotel where officers were to be met with

He tried another hotel, and then another, and in all went to twenty-nine, being refused at all because he was a non com

He was sorely peeved, but he was game and went through the war, won a captain's commission finally, so he could stay at the Carlton or any hotel he pleased, and take the first ship back and apply for citizenship in a land where a uniform is but rank's stamp and a man's a man for a' that.

(Taylor never did become an American citizen.)

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11-30-20 *Los Angeles Herald*

William D. Taylor's physician states that the Paramount producer's eyes, reported suffering from the attack of ultra-violet rays from studio lights, are greatly improved. Mr. Taylor has not exposed his eyes to the mercury vapor lights since "The Witching Hour" was completed in September and his physician promised that he may start production of Arnold Bennett's "Sacred and Profane Love" with Elsie Ferguson a week from Thursday as planned.

*

12-1-20 *Los Angeles Herald*

Guy Price

What do you—girls and boys and Mr. And Mrs. Public—what do you want most to know about motion pictures?

Technical details of how they're made?

Intimate revelations about those who make 'em?

How to write scenarios?

Serious facts? Silly gossip? Solemn trivialities?

The question of what phase of motion pictures most interests the public time and time again had been put to me, and so I hurled it directly at William D. Taylor, the well-known director. Mr. Taylor long has been a topnotcher in the motion picture industry—his productions for Paramount-Artcraft and Realart have been big drawing cards—and therefore becomes an authority in matters cinematic

He had some tentative suggestions

"How a star owes more to her cameraman than to her modiste and her hairdresser! How to remove double chins (pro tempore) with a spotlight! How skillful backlighting is more precious than a gallon of peroxide!

I was hopeful

"Can you give names? You've directed the Pickfords and Constance Talmadge and Mary Miles Minter and a lot of others—tell how these things apply in specific cases, and —

"Sorry—afraid that would hardly be ethical. Like the doctor and patient, you see. But without names—

"Nope! 'Twouldn't do at all.

"How about the magic wand of the screen adapter—the translating to the language of the motion picture a story written to be read in a hammock or played behind the footlights?

"Would be all right for a trade journal, perhaps. I could explain why titles are changed, who designs the settings and how, what the qualifications are for a girl to go into pictures, why censorship is not needed—

"Been done—no one cares—they already know—propaganda—" and I paused until Mr. Taylor should catch up with more suggestions

"Well," he said, "I'll think it over—talk it over with my friends. On the spur of the moment I don't think of any popular subject that hasn't already been exploited pretty thoroughly.

Just then the 13-year-old daughter of one of the director's non-professional acquaintances ran up. When in doubt ask a child

"Agnes, what do you most want to know about the movies?" Mr. Taylor addressed the youngster

"Well you tell me, re-al-lee?

"Yes.

"Oh-h-h! Well how old IS Mary Miles Minter? Why do Wally Reid and the other nice men have to get married? Are Mary Pickford's curls real curls? Is Charlie Chaplin jealous of Fatty Arbuckle? Why are Ben Turpin's awful eyes? Who is Charlie Fuhr, and is it true he broke up Dorothy Dalton and Lew

Cody? Are those lions tame they use? Did you ever direct any lions?

"Doesn't your voice get fearfully hoarse? Do you know where Doug Fairbanks is going to live after he leaves Beverly? When are Pauline Frederick and Dick Ferris going to get married.—Y-know I heard that? When—

Mr. Taylor faithfully answered as many questions as he could, wriggled out of the rest and made his escape. Then turning to me, he asked, "What do YOU think they want to know?" I considered the matter with brow gravely corrugated for fully 30 seconds. Then I had an idea

"Anybody been murdered in the movies lately? Got killed? No! Well, there's always divorces and how about some inside stuff? Aw, I thought you knew what was going on," I replied quizzically

But we were getting nowhere

The director motioned toward the studio refreshment stand. Arriving there we ordered a soft drink (naturally) and when the youth in the white coat had given Mr. Taylor the check (to my great disappointment and disgust), he said to him

"What about the movies interests you most, young man?

He had some "fresh" repartee ready, but he saw Taylor was in earnest and his sly leer straightened as he asked eagerly

"Say, tell me what Neal Burns puts on his hair to keep it swell and slick, will y'o?

Later we were driving across Hollywood boulevard at Cahuenga and Taylor interrogated the traffic officer

"How can I get a job writing subtitles?" he said. "I saw one the other night where a guy was arrested for assault with intent to kill and a police judge sent him to the pen for 20 years. Police judge! No trial or nothing. I can write better'n that.—All right, move ahead there!

Next we tried a respected friend, a nice, married, middleaged woman, who just dotes on opera and collects pedigrees of long-haired violinists

"I wish you would tell me why Madame Nazimova does not make a picture of the ballet Scheherezade? I think she's wonderful. Is it true that actresses smoke only perfumed cigarettes? Hollywood is not really so awful a place, is it? When will Charlie Chaplin film Hamlet? Does Harold Lloyd wear real glasses, or are they merely frames? I love his curly hair. Did he and Bebe Daniels have a fight?

A telephone operator came next

"Tell 'em the latest dirt," she suggested, her fingers flying about the tangled mass of cord while she performed a sharp obligato of "Yes! Not in! Line's busy! Hello! I'll see!

"If there isn't any dirt make up some," she continued. "Tell 'em about the dope fiends and the wild women and the carload of booze somebody brought on from N'Yawk marked 'Fragile, Handle With Care—Cooper-Hewitt Tubes'—and tell 'em the worst things you can imagine and they will like it.

So these are the things the public wants to know about. And how about those hundreds of press agents who write stories about fan letters from Japan and Madagascar and Sweden, and how someone almost got hurt doing a scene, and how a make-up was so good it fooled the studio gatesman, and how someone has a new canary bird, someone else a new Pekingese and someone else a new wife. Knowing these things doesn't satiate the public's curiosity, it seems

Mr. Taylor felt a trifle disgusted as the result of his questioning. Morbid, silly, prying, impudent things people wanted to know. Were these the only things about pictures that interested them?

"Does no one care about the history of 'The Great Redeemer,' the psychology of 'The Witching Hour,' the humanity of 'Humoresque,' the drama of 'Way Down East'?" ruminated the director. "Is no one really interested in the character of lovable Mary Pickford, the art of Billy Bitzer, the ideals of Charley Chaplin, the scholarship of Julia Crawford Ivers?

One man ought to know! I was not surprised when Taylor led me to an exhibitor—the man who gets the picture from the maker and sells it to the public, he whose silver dollars throb high or low with the pulse of public appeal

"Forget it!" exclaimed the film showman. "Sure, the public's curious. The film public wants to know new things just the same as every one does. That's what newspapers are for, and news reels and educational films. But unless some star gets in a terrible scandal they don't really care one way or the other

"They are interested in the players for what they do on the screen. It's the story they're after and the story's all they care about in the long run

"You show 'em a story that makes the young fellers and their girls come out afterward with their faces kinda shining, and the older folks laughing; or maybe an old lady dabbing her powder puff around the eyes or an old gent blowing his nose real hard—you do that and I want your picture every time

"Make 'em cry; make 'em laugh; let 'em see people that remind them of themselves—that are themselves. That's all they want, and don't forget it.

Mr. Taylor turned to me and I looked at him

"What do people want most to know about the movies?" I put the question for the last time

"I dunno, do you?" he replied.

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12-5-20 *New York Telegraph*

Frances Agnew

William D. Taylor has successfully avoided the motion picture camera for seven years, ever since he played the title part in "Captain Alvarez," with Edith Storey for Vitagraph, back in 1913, [sic] 'tis said. However, he was induced to come from behind his megaphone and revert to type the other day long enough to play a role in the "Around the Lot" film which the Lasky folk are making.

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12-8-20 *Los Angeles Herald*

WONDER WHY—

Roscoe Arbuckle didn't call on the kink [sic] while in England?

Reginald Barker never lets himself be photographed without a hat?

Robert Brunton is so talkative?

So many film men go to Tia Juana incognito?

William D. Taylor always is immaculately dressed?

Ruth Roland doesn't marry her husband?

Tod Browning doesn't play pinochle for a living?

Cecil B. de Mille never goes home on Saturday nights?

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12-8-20 *Los Angeles Herald*

Guy Price

Six Best Cellars

Jack Conway's

Roscoe Arbuckle's

Charles Canfield's

Mabel Normand's

William D. Taylor's

Dick Ferris'.

(This is a reference to Taylor's well-stocked and highly-regarded liquor cabinet. Prohibition was now in full force.)

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12-11-20 *Los Angeles Express*

Among the film notables who attended the opening of the new Mission theater were the following, according to announcement today by Assistant Manager Tait

Douglas Fairbanks, Mary Pickford, Jack Pickford, Joseph Engle, Madame Doraldina, Cecil B. de Mille, William D. Taylor, Chester Franklin, Gloria Swanson, King Vidor, Charles Vidor, Allen Holubar, Clara Kimball Young, Harry Garson, Pauline Frederick, Ben Turpin, Charles Murray, Phyllis Haver, Marie Prevost, Ben Deely, Noah Beery, Ethel Gray Terry, Thomas H. Ince, J. Parker Read, Jr., Louise Glaum, Hobart Bosworth, Lee Moran, Eddie Lyons, Carmel Myers, Betty Compson, Sydney Franklin, Fred Niblo, Robert Fairbanks, Earle Williams, Chester Bennett, William Russell, Shirley Mason, Eileen Percy, Louise Lovely, Herbert Heyes, William Sheehan, E. J. LeSaint, Charles Ray, E. H. Allen, H. B. Warner, Bebe Daniels, Abraham Lehr, Naomi Childers, E. Mason Hopper, Hal Roach, Harold Lloyd, Marshall Neilan, Allan Dwan, Mary Miles Minter, Carl Laemmle, Antonio Moreno, Lenore Lynard, Enid Bennett, Jeannie MacPherson.

(The opening of the Mission Theatre took place on 12-1-20, with the premier of Douglas Fairbanks' "The Mark of Zorro.")

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12-15-20 *Los Angeles Herald*

"How will you spend Christmas?" some one asked William D. Taylor at the Lasky studio yesterday

"You mean 'What will I spend Christmas?' I presume," said the director, jingling a few coins reflectively.

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12-15-20 *Los Angeles Express*

William D. Taylor can tell Al Woods all about bedroom scenes when he completes the current episode of "Sacred and Profane Love." For two days he has been discussing beds with the technical artists and has been examining sketches and inspecting examples of the real thing done in the style of every period in the annals of furniture. The bed selected, the scene will be designed to set it off to best advantage.

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12-16-20 *Los Angeles Herald*

A special meeting of the Motion Picture Directors' association is called for tonight at the association headquarters in the Alexandria

Action will be taken at this conference on the Blue Sunday law campaign which proposes to close motion picture theaters on the seventh day of the week

The directors' association is heading the opposition

Addresses will be made by Vice President Frank Lloyd, William D. Taylor and others and a communication will be read from President Reginald Barker, who is in Canada.

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12-17-20 *Los Angeles Herald*

Although producing his ninth picture since he returned from France, William D. Taylor is still on the reserve list of British army officers with the rank of captain because the powers are still in a state of armistice.

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12-17-20 *Los Angeles Herald*

Guy Price

In separate meetings the writers and directors of the motion picture colony have pledged themselves to fight the national blue-law Sunday program of Eastern reformers

William D. Taylor, Paramount director, introduced a resolution condemning the closed Sunday movement at the meeting last night of the Motion Picture Directors' association in the Hollywood Women's club house

Frank E. Woods, Lasky production chief, broached a similar resolution during the farewell dinner last evening at the Los Angeles Athletic club to Mary O'Connor, a well known local screen writer

Both measures were passed with enthusiasm. The directors and writers undertook individually to write to governors and congressmen urging suppression of

the proposed reform bills that would prohibit Sunday movies, Sunday newspapers, Sunday sports and Sunday motoring

Taylor, who heads the anti-blue-law fight in the West, was named by Vice President Frank Lloyd to prepare a letter to the national association of the motion picture industry notifying them of the action and pledging the support of the parent body of the M. P. D. A. in any campaign the N. A. M. P. I. may formulate

Reginald Barker, president of the M. P. D. A. was on location in Canada but sent a message advocating immediate action against the reform menace

Ben Wilson and Dell Henderson of the Berwila Film Co. report that the film people in the East are pessimistic over the reform movement, fearing that it will be "slipped through," as it was claimed was national prohibition

Several prominent members of the Hollywood post of the American Legion were among the directors present and intimated that this body of practical patriots would also pass measures to fight the Sunday closing laws

Although the Screen Writers' guild was not in business session at the complimentary dinner to Miss O'Connor, they passed a condemnatory resolution at Woods' suggestion and agreed to take more specific action at the next regular meeting

William E. Wing, Thompson Buchanan and Jack Cunningham were among the local film editors advocating the action, while other celebrities such as Elinor Glyn, Sir Gilbert Parker, Rupert Hughes, Montague Glass, Anita Loos and John Emerson agreed on the advisability of immediate steps to fight the reformers' program.

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12-19-20 *New York Telegraph* Frances Agnew

William D. Taylor began actual "shooting" on Friday for his special production of "Sacred and Profane Love," starring Elsie Ferguson, who has just arrived at the Lasky studios for this production. Julia Crawford Ivers, special writer for Mr. Taylor's Paramount Productions, made the adaptation from Arnold Bennett's play which served Miss Ferguson as a footlight vehicle for her return to the stage last year, and also wrote the scenario. The cast assembled by Mr. Taylor includes Conrad Nagel, Thomas Holding, Winifred Greenwood and Helen Dunbar.

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12-19-20 *New York Telegraph* Frances Agnew

"What are you planning to do on Christmas Day," we asked Thompson Buchanan, by way of being curious for the sake of having some more or less timely chatter. "Nothing in particular," he replied. "There are two things I am sure of for the day. One is a Christmas dinner and the other is that I shall stay away from the studio for the entire twenty-four hours which is considered Santa Claus' time.

And nearly everybody else had a similar reply. Proving that, despite all dazzling beliefs of the "fans," film folk are after all only human. To them Christmas is as much of a holiday from the work shop as it is to the butcher, the baker and the candle-stick maker.

William Desmond Taylor will make a two-day tour to the northern part of California in his new \$10,000 motor

Julia Crawford Ivers will spend the day quietly with her family at her home over Wilshire way. And we haven't a doubt that she will steal away from the tree a part of the time of work over the original story she is now working for a forthcoming Taylor production....

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12-19-20 *New York Telegraph* William D. Taylor
WILLIAM D. TAYLOR VOICES HIS IDEA

The recognition by authors of two fundamental truths regarding motion pictures means that 1921 will be the year of the big writer

The first truth is that the screen is the greatest publicity medium existent

The second truth is that to write for the screen one must know the idiom of the screen

For a long time now, book publishers and stage producers have bravely disseminated the propaganda that the advertising received by the book and the stage is a tremendous factor in the success of a photo-play taken from the book or the stage. Not only did the author swallow this morsel of modern mythology with a grateful gulp, but some of the cannier producers so far fell in with it that they squandered fortunes on film rights to newsstand and footlight successes

Now the writer and the producer begin to appreciate that the impetus given a photo-play by pre-advertising in book or play form is nothing to the impetus given a book or play by pre-advertising in photo-play form. They begin to understand that the screen advertises the newsstand and the footlights far better than the newsstand and the footlights can advertise the screen

So the first truth is learned. Now for the second

It has never been recorded that a publisher purchased an illiterate's ravings "for the idea," and turned the idea over to a staff writer to develop into a novel. Yet how many books and novels have been purchased by film producers "for the idea," and turned over to studio staff writers for screen development

This procedure automatically supplied the author with a full-fledged "buck" for passing. If the film "flivs" he simply points to the success of his play or book

As a matter of fact the average book or play contains only twenty per cent of picture material. The other eighty per cent of the plot must be discarded and rebuilt at the studio. I almost said "rebuilt at the factory," for under this system the

product is no better than factor-made program movies, 1915 model

There is no reason why this missing eighty per cent of material should not be supplied by the author himself, from his own prolific and original sources. Intimate details of ordinary happenings, human incidents that have a different twist in the author's mind, that have been embroidered from his wealth of imagination, that gives his work its charm—there is no reason why he shouldn't put these in the picture. The only reason possible is that he doesn't know the idiom of the screen, the technique of the camera

When a person sits down to write a book it is taken for granted that he is conversant with the rudiments of English grammar and spelling, if not by tuition, by intuition. No person, besides Daisy Ashford or a simplified spelling crank, could conceivably publish a book written otherwise. Obviously the purpose of a book is to be read and to be read it must be written in language that can be understood

Yet we have seen our friend, Mr. Author, cheerfully taking it for granted that he need not write in the idiom of the screen, not even realizing that there is such a thing as the idiom of the screen and that it has a "grammar" known as technique, a "spelling" known as continuity

Not any more does Mr. Author ignore these facts. He has seen the parallel in the illiterate attempting a novel and the uncinematic attempting a photo-play. And he is now seeking the studio to take kindergarten courses under the director's guidance with the whirring of the Bell & Howell and the glaring of the violet ray impressing technique and continuity and other important things on his mind

The presence of the great author and his knowledge of film technicalities is not all that is necessary

In the field of sports it is well known that an all-star team can often be defeated by a group of average players drilled to perfect teamwork. Motion pictures has used all the all-star team too long. A famous author who doesn't know any too much about the screen, a successful scenario writer who doesn't sympathize with the author's ideas; a director with a reputation to maintain; a star, glorifying in a false deification, who "won't play" if her individuality is not capitalized. Such a team may be all of stars, but it doesn't always pull together

First, the big author and the feature director confer before even an outline of the story is on paper. Then the author furnishes the skeleton story—his synopsis. He talks this over with the director and with the continuity writer. They plan the photo-play in close cooperation. The continuity writer becomes simply a technical expert to advise the author. When the synopsis meets with technical approval, the author invests it with dramatic bones and flesh for the screen. When it is ready, then if there are parts worthy of stars they will be filled by stars; if there are not, they are filled by the actors best fitted for them

This method of picturization is as near perfection as it is possible to conceive. Perhaps every one doesn't agree with me that it is. No matter—many do

This is the method Edward Knoblock is using on his first screen story. He has already completed its skeleton. Julia Crawford Ivers and myself have discussed its screen possibilities with him and he is now amplifying it. Then Mrs. Ivers will translate it into continuity and when I produce it, following "Sacred and Profane Love," Mr. Knoblock will study my production to learn the limitations of the camera and other things that only actual participation in studio work can teach. He will be in a position to write his next story with a complete recognition of the screen's needs

So it is with Cosmo Hamilton. Mr. Hamilton is the first noted author, to my knowledge, both to confer with a director before writing his story, and to realize the full power of film publicity. Mr. Hamilton was in Hollywood last Spring during the filming of "Midsummer Madness" by William De Mille, and he and I had long conferences then over the story he was blocking out for the screen. The story is now completed and I will produce it in the near future. Meanwhile Mr. Hamilton is making the story into a novel, and when the picture is released he will publish his novel at the same time, thus reaping the benefits of the film advertising.

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12-20-20 *Los Angeles Examiner*

No less authorities than W. Somerset Maugham and Edward Knoblock, famous English authors, have complimented William D. Taylor on the accuracy of the Mid-Victorian house and garden he has constructed at Lasky's for scenes in "Sacred and Profane Love," with Elsie ferguson as star

"Just like thousands of homes I've seen in the North of England," said Maugham, who is in Los Angeles on a trip around the world.

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12-23-20 *Los Angeles Herald*

Here are a few things they do not want for Christmas

Cecil B. De Mille—Fewer press agent dramas about his marriage to actresses he doesn't know

Lew Cody—A wife who is a vampire both on the screen and off

T. Hayes Hunter—More stars and fewer good stories

Press Agents—A continuance of the white paper shortage

Drama Editors—More prolific press agents (those now on the job are prolific enough.

Tod Browning—Less sunlight

Producer—actresses with temperament

Actresses—Managers without plenty of "jack.

The Public—Bunk (Spring street definition for punk pictures.

William D. Taylor—Talkative advertising agents.

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12-31-20 *Los Angeles Herald*

Recognition by authors of two fundamental truths regarding motion pictures means that 1921 will be the year of the big writer, according to William D. Taylor, well known director, whose production, "The Furnace," comes to Clune's Broadway Sunday

"The first truth is that the screen is the greatest publicity medium existent," said Mr. Taylor. "The second truth is that to write for the screen one must know the idiom of the screen.

Mr. Taylor declared that the newest dramatic art, motion pictures, is unfolding its own dramatic story of progress on the world's stage. The stars have had their curtain calls, he said; the directors are taking their bows, but the applause from the unsatisfied spectators continues. "Author! Author!" is the cry

"So now the blushing author, who has been sitting silently in an obscure corner seeing his story thrown on the screen just as he wrote it—except for a few changes in title, plot and characters—is being thrust into the limelight," said the noted Paramount producer

"Nineteen twenty-one will be the year of the big writer, who will recognize the screen as his biggest publicity bet

"Nineteen twenty-one will see the author learning the technique and the limitations of the camera, so that he can write directly for the screen and afterwards make his novel or play

"Nineteen twenty-one will have teamwork between the writer and the feature director, who will plan together before even the outline of the story goes on paper

"Nineteen twenty-one will see the continuity writer recognized and functioning as a technical expert and advisor, no longer as a hack writer and script doctor

"Nineteen twenty-one will see the star selected for the role, no longer the role adapted to the star

"Yes," concluded Mr. Taylor, "it's Happy New Year for the big authors all right!"

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1-16-21 *New York Telegraph* Frances Agnew

William D. Taylor's press agent is "telling the world" that the Paramount special producer motored to Coronado on New Year's Day "for a little change," adding this comment: "Mr. Taylor denied that he visit Tia Juana, the Monte Carlo of Mexico, at the same time for the same purpose."

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1-2-21 *New York Telegraph* Frances Agnew

William D. Taylor, Paramount special producer, is resting his megaphone now on the piece de resistance set, as it were, of "Sacred and Profane Love," which he is directing with Elsie Ferguson. One of the largest stages at the Lasky studios is housing the stage and auditorium of a big concert hall in which is

enacted some of the most important action in the play. "Sacred and Profane Love" is being produced from the script of Julia Crawford Ivers, based on the play in which Miss Ferguson returned to the Broadway footlight world last year.

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1-6-21 *Los Angeles Express*

A really formidable jury "sat in" on the question of the accuracy with which an English "high tea" was reproduced yesterday in "Sacred and Profane Love," a William D. Taylor production, starring Elsie Ferguson

"Absolutely correct" decreed the tribunal. And who would dare contradict them? For included were no less famous Britishers than Sir Gilbert Parker, Edward Knoblock and Elinor Glyn, English novelists—and Raymond Brathwayt, London journalist

"Free from the errors which have, in the past, often rendered American film ridiculous" was the concerted opinion of the famous quartet.

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1-6-21 *Los Angeles Express*

How to sell real estate

1. Put a "for sale" sign on the property
2. Park a deep-lunged, eye-dazzling motor car in front of it

3. When a curious crowd gathers drive off and leave them nothing to do but buy the real estate

Since Frank O'Connor sold his nine-room bungalow that way everyone in the film colony with a house for sale has besieged William D. Taylor to visit it in his car. It seems that O'Connor tried agents and ads for months without result, for his home was not only in an exclusive district, but on an elusive side street. Seekers for rooftrees passed it by

Then William D. Taylor received \$10,000 worth of motor car. The director was delighted as a boy with the symphony in olive browns and mahoganies and silver plate designed for him. Under its 135 horsepower he glided over to show his friend and assistant director the car

Persons gathered about the panting brown beauty. The quiet street was quickly blocked. When Taylor drove off the crowd was left with its surroundings to look at and nine house hunters spied "For Sale" at the same moment. A delegation waited upon O'Connor and 10 minutes later the sign was down.

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1-8-21 *Exhibitors' Trade Review*

The title of all-around outdoor champion of the films will be defended by William D. Taylor on the following counts: (1) number miles mountain trail hiked over; (2) number pairs hobnailed boots worn out; (3) number hardboiled guides on speaking terms with; (4) number of mules on unspeaking terms with; (5) number of red shirts failed to shoot at; (6) number of fish "this long" failed to capture; (7)

number of blisters acquired fishing for tuna; and (8) number of bears shot with a gun. Contenders to the title may submit challenges to William D. Taylor, Paramount Studios, Hollywood, Cal.

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1-10-21 *Los Angeles Express*

Bill Cam

We had a nice time of it yesterday. Except for one thing. Elsie Ferguson threw a bottle absinthe. Clean through a window. And the guy the dope belonged to. Took a shot at her. They called a strike on Elsie. And a ball on the guy

You gotta hand it to Elsie. She sure swings a mean wing. Especially when she's got a bottle in her hand. I'll tell the amazed world. I'll have to give you some inside stuff. On this bottle-throwing incident. It was a big surprise to me. I always supposed. That Elsie was sort of demure and languid and everything. And if anybody would of told me. That Elsie was liable to cut up rough. And go chucking bottles around. And getting shot at. While calling on a guy. Even in a moving picture. I'd of said she wasn't doing it. I didn't think she could hit a window, anyhow. And neither did Assistant Director Frank O'Connor. He figured she's hit the wrong pane. Or bust the sash or something. And he had a lotta extra windows. For emergency retakes

When Elsie was winding up. Everybody on the set was holding his breath. Cameraman James Van Trees ducked instinctively. He being out in front, as it were. You could hear Director Bill Taylor's heart beat. It was a highly psychological moment. Would Elsie hit the window? Or hit somebody on the adjacent set? A bottle of absinthe has an awful wallop. I'll say it has. And then Elsie let go. Wham! Through the right pane the bottle crashed. She exhibited great speed and fine control. And her curves are not so worse, either

Any lady who throws a bottle. Ought to have a good excuse for so doing. This has been provided by Julia Crawford Ivers. Scenarist for "Sacred and Profane Love." It's a William D. Taylor production. Now being filmed at the Lasky studios. Miss Ferguson is cast as Carlotta. She is in deepest love with a musician named Emilio Diaz. Who paws the piano something scandalous. Conrad Nagel takes this part. They get their wires crossed somehow. And don't see each other for a considerable period. During which Emilio gets to hitting the absinthe

The old ab puts him on the chute. And when Lottie finds him again. Emilio is very much to the garbage. His fingers have lost their cunning. And he's a human ruin. Lottie pleads with him to come back. But her plea falls on deaf ears. The ab has got him hog-tied. That's where she heaves it out the window. Then he takes a shot at her. But he's so unsteady he couldn't hit a flock of combined harvesters. He misses, of course. Though I concede the provocation was great. In view of the scarcity and high price of absinthe. I would hate to see a nice girl like Elsie shot up

Emilio wakes up after that. And Carlotta regenerates him

And all is well

The glass crash and the shot. Was all the noise we heard on the Ferguson set. When Taylor is directing. Things are so quiet. A dropping pin makes a noise like a crowbar.

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1-22-21 *Los Angeles Express*

"Oh Elsie!" called some one on the "Sacred and Profane Love" set at Lasky's

"Here," answered a voice from a far corner

"Here," echoed another reply from a set dressing-table

All of which pertains to the fact that Producer William D. Taylor occasionally finds it embarrassing to have two "Elsies" under his jurisdiction—Elsie Ferguson, the star, and "Elsie," his secretary.

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1-28-21 *Los Angeles Express*

Under the auspices of the Herbert Hoover Relief Fund Committee, that is raising funds for the starving children of Europe, an entertainment is programmed for the night of February 2 at the Ambassador hotel, at which the presence of many of the most noted film stars, as well as the Los Angeles social leaders, is assured. Every cent derived from the sale of tickets to the affair will be turned over to the relief fund

The committees in charge promise some of the most original and diversified entertainment ever offered a Los Angeles public. The presentations will include the premier of the motion picture world, "The Inside of the Cup," from Winston Churchill's sensational novel, and a novelty that will be staged by a famous producer

Associated with the Herbert Hoover Relief Committee in arranging the event will be the Famous Players-Lasky Film Corporation and Manager William S. Banks of the Ambassador hotel. It is expected that fully \$20,000 will be secured for the relief fund

The list of patrons which will be announced later includes the most prominent society folk in Southern California, as well as many famous motion picture stars. The special reception committee includes such world celebrities as Elinor Glyn, Edward Knoblock, Thompson Buchanan, Sir Gilbert Parker and Lady Parker, Penrhyn Stanlaws, Cecil B. de Mille, William de Mille, George Melford, William Desmond Taylor, Jesse L. Lasky, Frank Garbutt and others

Among the prominent film stars who will personally receive every guest entering the ballroom are: Gloria Swanson, Elsie Ferguson, Roscoe Arbuckle, Elliott Dexter, Ethel Clayton, Wallace Reid, Lila Lee, Lois Wilson, Jack Holt, Mabel Julienne Scott, Marguerite Loomis, Conrad Nagel, Bebe Daniels, Walter Hins [sic], Monte Blue, Ruth Rennick, Theodore Roberts, Wanda Hawley and Mary Miles Minter

Tickets are selling for \$5 each at all leading local and Hollywood hotels, newspaper offices and leading theaters. Boxes holding eight persons sell for \$100.

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1-31-21 *Los Angeles Herald*

"The average book or play contains only 20 per cent of picture material.

That was the startling statement made by William D. Taylor to an internationally known writer during a conversation at the Lasky studio

"Yes," continued the Paramount producer, "80 per cent of the plot of your novel must be discarded and the story reconstructed before it can be filmed

"But there is no reason why this missing camera material should not be supplied by the man who wrote the novel from his own prolific and original sources—yourself. That would give to the screen adaptation the characteristic flavor of the author's work

"That is why I urge authors to learn the idiom of the screen. By the idiom I do not mean such words as 'close-up,' 'fade-out,' 'long-shot' and the rest of the hocus pocus that sounds nicely technical in the ears of the movies, but that mean nothing at all unless there are real idioms behind them."

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2-5-21 *Los Angeles Herald*

"The essential difference (William D. Taylor, director, is speaking) between comedy on the stage and on the screen is this

"The screen shows Bedlam

"The stage shows Bed Land."

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2-6-21 *New York Telegraph* Frances Agnew

"I wonder," mused William D. Taylor, "If the reformers who want to inflict Sunday blue laws on America ever heard of Liberty bonds!"

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2-9-21 *Los Angeles Record*

Film directors, officials and stars are jubilant over Judge Ben B. Lindsay's spirited defense of motion pictures before antagonistic Denver clergymen, it appears from the statement today of William D. Taylor, the director

Picture people were already in complete sympathy with the "jail before betrayal" stand of the juvenile jurist. Judge Lindsay was a member of the Hollywood colony last year while he was working with Taylor on a picture of boy life. Taylor has just received a batch of clippings and the reiteration from Lindsay of his statement that he "would rather rot" than violate a boy's confidence

"The success of Judge Lindsay's work is due to the unshaken belief of his boys that what they tell that little man in confidence will not be revealed—and it will not," said Taylor. "The judge is right. Certainly should he fail a friend, as higher courts now

command, his life work with boys would be for naught."

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2-11-21 *Los Angeles Herald*

Guy Price

Two thousand additional invitations have been issued to the masque ball of the theater managers, according to Francis R. E. Woodward, press agent to his majesty, King Rex

Sid Grauman, master of ceremonies, a brilliant array of society folk and of screen talent. [sic

A fool there will be—many of them in cap and bells—and a little red devil, and kings and queens, and monks and monkeys, and many more

Mildred Harris will play Juliet of an unknown Romeo, Gareth Hughes is suspected, he having heroic and romantic ambitions

Gloria Swanson, Lila Lee, Lois Wilson have accepted invitations

William D. Taylor promised Ethel Clayton to be there

Cecil and William De Mille, and Jesse Lasky, and Thomas Ince and George Melford will be there. So will

Pauline Frederick, Clara Kimball Young, Jane and Eva Novak, Gladys Brockwell, Priscilla Dean, Carmel Myers, Gladys Walton, Anita Stewart, Betty Compson, Mabel Normand, Mary Pickford, Madge Kennedy, Clara Horton, May Allison, Alice Lake, Madame Doraldina, Viola Dana, Madame Nazimova, Bebe Daniels, Mary Miles Minter, Dorothy Dalton and Wanda Hawley

Fatty Arbuckle will wear his little boy blue costume, Harold Lloyd will conceal himself by leaving off the specs, Buster Keaton will come with his face disguised as an icicle, Tod Browning is going to resurrect an old jockey suit he wore in his boyhood days if friend wife can find it in the attic

Charles Chaplin may bring Jackie Coogan dressed as himself, and Wesley Barry is going to hide his freckles under a flour sack to avoid identification

Will Rogers thought of dressing up as one of the spearmint boys, but Reginald Barker requested him to eschew the idea. Barker will be there and so will Frank Lloyd, Victor Schertzinger and Rupert Hughes. Rupert Hughes may make a speech, and again he may not

Eric von Stroheim will appear as the Prince of Monaco without the monocle. Irving Thalberg is bringing Carl Laemmle, Jack Perrin, Harry Carey, Reaves Eason, Hoot Gibson, Wheeler Oakman, Jack Ford and Stuart Paton

Wallie Reid—sure he'll be there; so will Tommie Meighan, Monte Blue, Doug MacLean and Jack Holt, James Cruze, Hugh Ford, Conrad Nagel, Hobart Bosworth, J. Parker Reed, George Loane Tucker, Maurice Tourneur, Harry Carson, House Peters and Bill Russell. All present and accounted for, they promise

Tom will Mix with Buck Jones and Bill Farnum. Allen Holubar, Charlie Ray, Marshall Neilan, Allan

Dwan, Bert Lytell, Mack Sennett have acknowledged the R. S. V. P

And others too numerous to mention

Will Wyatt, president of the theater men, which body conceived the idea for the masque, will be there "with bells." Ditto Alex Pantages and Frank Egan. Same for Mike Corper

Sol Lesser, vice president, will personally herd his stars—and partners, Abe and Mike Gore. Adolph Ramish will keep one eye on the doorman and the other on the pretty girls; on the doorman simply because he is treasurer and has the habit

For future details of a personal nature, see Brother Barden's advance pen impression

But don't forget the time—tomorrow night; and the place—Ambassador hotel. The rest will be easy.

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2-12-21 *Los Angeles Herald*

For the third time William D. Taylor was elected director of the Motion Picture Directors' Association when officers were elected for the sixth year of its existence

Reginald Barker is the retiring director

The names of officers are patterned on the executive nomenclature of a movie producing unit

The other officers are: Henry King, assistant director; Wallace Worsley, technical director; Roy Clements, scenarist, and Norval MacGregor, treasurer.

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2-13-21 *Los Angeles Times*

Plans for a \$200,000 motion picture directors' lodge of modern Spanish architecture, to be erected in Hollywood this year, became known when articles of incorporation were filed in Sacramento by George Clark, attorney for the Motion Picture Directors' Building Corporation

The corporation grew out of the Motion Picture Directors' Association, which is headed by Reginald Barker. The charter names the seven trustees of the association as corporation directors. These are Reginald Barker, William D. Taylor, Frank Lloyd, William Duncan, Ben Wilson, Joseph De Grasse and Thomas Ricketts

The structure will be of stone and cement and will stand four stories high. The site is on Highland Avenue, and is owned by the directors. An elegantly appointed cafe will be maintained on the ground floor

Sixteen offices, a banquet hall and ballroom will occupy the second floor, which opens on a roof garden. The third floor will contain lodge rooms available to such motion picture organizations as the cinematographers, the assistant directors, the art directors, the screen writers and the advertising men. A fourth floor will be devoted to affairs of the motion picture directors' lodge

According to members of the board, the building will be financed by two \$100,000 bond issues, subscribed by members and bankers.

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2-16-21 *Los Angeles Herald*

In an effort to more closely bind the various branches of the motion picture industry and looking toward a concerted campaign to work a betterment of conditions, the Motion Picture Directors' association is taking the initiative steps necessary to weld the interests of those associated with film-making

The movement is centered in Los Angeles, but has at heart the affairs of all communities where pictures are made

President-elect Wm. D. Taylor of the Directors' association has sent to such societies as Motion Picture Producers' association, Motion Picture Art Directors' association, Assistant Directors' association, American Society of Cinematographers, Society of Illuminating Engineers, Screen Writers' Guild of the Authors' league, Western Motion Picture Advertisers, Photoplayers' Equity association, Los Angeles Film exchange, Theater Owners' association, Los Angeles Theater association, Motion Picture Operators' union, Ethical Motion Picture Society of America, and Girls' Studio club, the following letter

"Gentlemen

"The necessity of immediate and united action on the part of the motion picture industry to defend itself against legislative menaces of censorship and so-called 'Blue Laws' is recognized by every member of this industry

"Our motion picture trade publications are urging united and unselfish action of every one connected with producing, distributing and exhibiting of motion pictures to defend this great industry against those who would weaken and destroy it

"It is regrettable to note at this time of peril that some factions are quarreling with each other at a time when paid reformers, with millions of dollars behind them, are preparing to come over the top from the opposite trenches. It is imperative that any petty differences be forgotten until the paid reformer is definitely defeated in his attempted assault on the screen

"With the ambition simply to see 'something started' and not from any desire to attempt to dictate or run the affairs of the industry, the Motion Picture Directors' association urges the immediate organization of a central committee of Western motion picture organizations the purpose of which is to unite every phase of motion picture production, distribution and exhibition, for the purpose of protecting ourselves from all enemies, and of furthering our common interests. It is suggested that this committee be composed of one representative from every existing recognized association, whose vital interest is the welfare of motion pictures

"Your organization is urged to name an official representative, who will meet with one representative apiece from other organizations at the Los Angeles Athletic club Monday, Feb. 28, at 8:30 p. m., to perfect and form such a central committee. Kindly

notify me at Lasky studio, as soon as possible, the result of your action on this matter."

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2-25-21 *Los Angeles Herald*

Branding the efforts of a certain clique at Washington to establish a national board of censorship for the motion picture industry as undemocratic and opposed to all ideals of American freedom, some of the biggest producers of the Los Angeles cinematic world took a strong stand today against further efforts along this line

The very future of the film art depends absolutely upon the freedom of the artist to express himself untrammelled by a censorship board which of necessity would be composed of men utterly without prophetic vision, declared these prominent men identified with the development of the newest of arts

Family approval and sanction is at the basis of the success of any picture, stated other producers, and this fact in itself is a sufficient protection to the public against the unclean and immoral photoplay

Cecil B. de Mille pointed out that it is the ability of the artist in the screen productions to think ahead of the masses that brings about all progress in the art, the censor inevitably being of the type of mind which is against all innovations

"The work of the censor is to limit the creative genius of the artist," said de Mille, famous throughout the United States for his master productions. "A board of censors would kill the creative spark. Let the artist establish his own standards—the people can feel safe in relying upon his judgment rather than that of a censor, apt to be of narrow and cramped vision.

"I for one do not hesitate to brand the efforts to establish a censorship board as undemocratic and opposed to all American ideals.

William B. [sic] Taylor, feature Paramount producer of nationwide distinction, also is vitally opposed to further agitation in regard to the proposed censorship board

"It is not good business, aside from the question of ethics, for a producer to make unclean pictures," said Taylor. "In the early days some foolish producers thought otherwise but the ultimate failure of their productions drove home the truth that family trade is at the basis of the motion picture industry

"Father will not bring mother and the kids to a dirty photoplay. Hence the censorship ban is entirely unnecessary

"Aside from his desire to present the world with something artistic, the direct earning power of the producer depends upon the public demand for clean film offerings

"When a cold, calculating matter of dollars and cents censorship already exists, why have any other? The producer knows only too well that his success depends upon putting out pictures which will appeal to the largest majority. And his sane judgment can be depended upon to give the public what they demand—namely, clean wholesome pictures.

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2-26-21 *Los Angeles Times*

The factory system of producing motion pictures is doomed, W. W. Hodkinson told members of the Motion Picture Directors' Association at a dinner Thursday night in the Garden Court tea rooms in Hollywood

"Within a very short time we shall have individual units of production, sinking or swimming on their own merits," predicted Mr. Hodkinson, who is accounted a pioneer in the cinema field by virtue of thirteen years' connection with the industry

Mr. Hodkinson's statements may be taken as soundly based, according to William D. Taylor, director of the association, because he wrote ten years ago an article exactly forecasting the multi-reel feature and the rise in admission prices from the scale of 5 to 25 cents. Mr. Hodkinson organized the Paramount program and at present heads the distributing organization bearing his name

Civil war threatens to disrupt the industry, Mr. Hodkinson pointed out, and said that unless the different film factors become co-ordinated intelligently the rising wave of reform agitation relative to sex plays, blue laws and censorship will engulf it entirely

Mr. Hodkinson blamed mutual distrust on the part of producers for the duplication of distributing effort through fifteen parallel channels. As a result of this improper co-ordination, the business is only taking one-half the revenue that it could, and is producing twice as many pictures as are necessary to fill all the theaters in the United States, the speaker declared

Mr. Hodkinson's talk lasted two hours and was followed by an hour of answering questions proposed by the audience. The general discussion lasted until 2 o'clock in the morning

Reginald Barker, director of the Los Angeles Lodge of the M. P. D. A. for the past year, retired in favor of the newly-elected director, William D. Taylor at this meeting, and the following officers were installed: Henry King, assistant director; Wallace Worsley, technical director; Roy Clements, scenarist, and Norval MacGregor, treasurer.

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2-27-21 *Los Angeles Times*

Only three directors and three stars have more than one picture apiece listed among the forty best films of 1920, which the National Board of Reviews has selected from the 800-odd productions of the year. The directors are Maurice Tourneur, William D. Taylor and T. Hays Hunter. The stars are Lionel Barrymore, Shirley Mason and House Peters

William D. Taylor's "Huckleberry Finn" and "The Soul of Youth" are named, also T. Hays Hunter's "Earthbound" and "The Cup of Fury." Maurice Tourneur is represented with "Deep Waters,"

"Treasure Island," "My Lady's Garter" and "The Last of the Mohicans." His assistant, Clarence Brown, directed "The Great Redeemer," which is listed

Lionel Barrymore has double representation with "The Copperhead" and "The Devil's Garden." Shirley Mason appears in both "The Girl of My Heart" and "Treasure Island." House Peters appears in both "The Leopard Woman" with Louise Glaum, and in "The Great Redeemer."

Paramount produced eleven of the "forty best," Goldwyn ranks second with five. The Associated Producers and Fox each have four, First National and Metro each have three, Robertson-Cole and United Artists each two, and Cosmopolitan, Hodkinson, Killester, Realart, Select and Universal one apiece on the list compiled by the board.

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2-28-21 *Los Angeles Examiner* Joseph Timmons

A meeting of representatives of all branches of the motion picture industry for organization to combat the clamor for censorship of motion pictures is to be held tonight at 8:30 in the red room of the Los Angeles Athletic Club

Realizing that the life of the industry will be endangered unless censorship is beaten, leaders here are prepared to enter upon a nation-wide campaign. The meeting tonight, to consider ways and means and effect permanent organization for united action, was called by William D. Taylor, director of the Los Angeles lodge of the Motion Picture Directors' Association

It is the intention of Mr. Taylor and those working with him that all interests shall be represented—from the author to the theater owner, including all branches of labor involved, as well as producers and distributors. Every effort will be made for form a permanent organization that will be entirely free from any of the controversies within the industry

Mr. Taylor has been urging for some time the necessity of united action to save the industry from destruction by censorship. Recently, upon his election as director of the local lodge of the Motion Picture Directors' Association, one of his first acts was to send out a letter to organizations of all other branches of the picture play industry, pointing out the danger and proposing united effort to overcome it

A covering letter was sent out Saturday by Mr. Taylor, asking each organization to send a representative to the meeting tonight. By telephone he has had assurances from many of them that they will be represented

William A. Brady, president of the National Association of the Motion Picture Industry, will be present. He is touring the country in a fight against censorship, and urging the motion picture people to get into the fight. On his last trip he appeared before the legislatures of a number of States, making arguments against the passage of censorship bills

In a recent statement Mr. Taylor, as director of the Los Angeles lodge of the Motion Picture Directors' association, said

"It is not good business, aside from the question of ethics, to make unclean pictures. In the early days some foolish producers thought otherwise, but the ultimate failure of their salacious product drove home the truth that the 'family trade' is the basis of the motion picture business, and that this much sought for clientele will not attend dirty pictures. Censorship is entirely unnecessary, for aside from his desire to present the world with something artistic—and 'dirt' is never pretty or beautiful—a director's earning power depends upon the public demand for clean film offerings. The salacious producer is a thing of the past and the present-day theater-going public can well trust the judgment of the film-makers."

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3-1-21 *Los Angeles Examiner* Joseph Timmons

Representatives of fifteen branches of the motion picture industry, at the meeting at the Los Angeles Athletic Club, formed an organization with the single purpose of waging a campaign against censorship and such "blue laws" as are directed against the motion picture business

The organization is to be confined to the State of California in its membership, but its activities will be directed against the censorship movement throughout the United States

Frank E. Woods of the Screen Writers' Guild was chosen as chairman of the new body and "Ted" Taylor was elected secretary

By unanimous vote the machinery of organization of the Affiliated Picture Interests, formed more than two years ago, but inactive from that time for the reason that local censorship danger disappeared, was adopted by the new organization

This latter action was taken after Glenn Harper and H. W. Whitson of San Diego, members of the Theater Owners' Association of Southern California and Arizona, had withdrawn from the meeting, following a prolonged argument, in which they made it evident that they believed the meeting had some mysterious connection with the National Association of the Motion Picture Industry, of which William A. Brady is president

Harper and Whitson, after withdrawal, waited outside in a corridor. Members of the Motion Picture Producers' Association reasoned with them if the incorporation plans of the "Affiliated Picture Interests," which they had helped form, were taken over by the committee Harper and Whitson would be willing to return and give their co-operation. That was done and harmony was restored

The rift in the lute began to show when first Harper and later Whitson demanded to know the purpose of the meeting. Repeatedly assured by Chairman Frank E. Woods, by William D. Taylor of the Motion Picture Directors' Association and by Frank A. Garbutt of the Motion Picture Producers' Association that the one purpose was to form an

independent body for the sole object of fighting censorship, Harper and Whitson remained unconvinced

The suburban theater owners of the Theater Owners' Association of Southern California and Arizona are affiliated with the Motion Picture Theater Owners of America, of which Sidney Cohen is president. This national body of exhibitors is in sharp controversy with the producers of Mr. Brady's organization, the National Association of the Motion Picture Industry. It has opposed his tour of the country in the fight against censorship, asserting the belief that his actual purpose was to wreck the exhibitors' association. On every occasion Mr. Brady has denied this and has pleaded for unity of action of every branch of the industry against the common menace of the censorship

Mr. Brady was present last night and was drawn into the discussion with Messrs. Harper and Whitson, and again pleaded for harmony, and declared most emphatically that he had had nothing whatever to do with calling the meeting and that there was not the slightest connection between his association and the meeting

Delegates in attendance who were named as members of the committee to effect organization were as follows

Frank E. Woods, Screen Writers' Guild; W. J. Reynolds, Motion Picture Producers' Association; Ralph Lewis, Actors' Association of Los Angeles; Scott R. Beal, Assistant Directors' Association; Philip E. Rosen, American Society of Cinematographers, Charles H. Kyson, Art Directors' Association; Louis K. Webb, Photographers' Equity Association; Dr. John L. Thompson, Ethical Motion Picture Association; J. B. Goldberg, Los Angeles Film Exchange Board of Trade; Edwin A. Keller, Moving Picture Operators; William D. Taylor, Motion Picture Directors' Association; Frederick Palmer, Palmer Photoplay Corporation; Wycliffe A. Hill, Photoplaywrights' League of America, Joseph Ashurst Jackson, Western Newspaper Advertisers' Association

A few organizations failed to be represented last night, but these will join in the movement, as their officials have already declared their eagerness to cooperate

Among those present who were not delegates were Rabbi Isadore Myers, the Rev. Neal Dodd of Hollywood and James M. Mahoney of the Knights of Columbus

Mr. Taylor called the meeting to order by saying "You all know the crisis that confronts us. We are threatened with the enactment of blue laws that would destroy the motion picture business. So threatening is the situation that it is imperative that every interest unite in opposition and that we present an unbroken front to the opposition. So we have met here to form an organization that will embrace everybody concerned, with the one end in view, to keep us alive

"If the program mapped out by blue law advocates goes through we shall be legislated out of

existence. It will become impossible to make pictures.

Mr. Taylor called Frank E. Woods of the Screen Writers' Guild to the chair. Mr. Woods declared that the screen writers were eager to affiliate with any management looking to the defeat of censorship. He read an appeal to the public which has been prepared by the guild, and which is being circulated for signatures

"We expect to have the name of every prominent writer of America, both the screen writers and the members of the Author's League, and it ought to have some weight.

Mr. Mahoney was asked to speak, and assured the motion picture people that they had the support of a vast body of sane, right thinking people. He characterized the censorship movement as intolerance in the worst form

Frank A. Garbutt, after sketching the experiences the motion picture people have had in combatting censorship proposals, first in Los Angeles and then at Sacramento, declared they had learned the lesson that they must be organized and able to produce votes. He declared that as a result of a partial organization of the various branches of the business there exists now nothing of which to complain in the local and State situation

"Any man in office in this city or this State who would try to put over a censorship ordinance or law would be digging his own political grave," declared Mr. Garbutt. He added that there was, however, the gravest necessity of united action to combat the censorship movement in other States

Ed Roberts, manager of a motion picture magazine, urged the need of getting an organization and a plan of action. He made the motion which, after much discussion, the split, the withdrawal of the suburban exhibitors, their return and the smoking of the pipe of peace, was adopted and became the basis of organization

H. A. Romaine suggested as one plan of campaign that initiative or referendum proceedings be inaugurated against censorship measures in every State or city where that was possible. He declared his belief that such appeals to the people would be victorious

William A. Brady, in urging harmony and unity of action and insisting that he was present only as a guest and a spectator, said

"Here we are in Los Angeles, in the home of the motion picture, where millions are being spent in the production of motion picture plays. I know of no fitter place for us to sit down and arrive at a harmonious understanding that will unite every interest in this Nation-wide fight against censorship.

Another meeting will be called in the near future by Chairman Woods, to hear reports of sub-committees upon plans of action.

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4-23-21 *Exhibitors' Trade Review*

In its March 12th issue, Exhibitors Trade Review printed an article about the visit of William A. Brady to Los Angeles which, it appears, was incorrect in some of its details

William D. Taylor, head of the Motion Picture Directors' Association on the Coast, has sent a statement to this publication in which he points out that Mr. Brady had nothing whatever to do with calling the meeting in question and that there was no attempt to put over a new organization that would have been part of the National Association of the Motion Picture Industry

Mr. Taylor says: "The meeting of February 28th was called personally by me on behalf of the Motion Picture Directors' Association. At that time it was not even known that Mr. Brady was coming to the Coast. We urged the formation of a central committee of representatives from every motion picture organization to unite against legislative menaces, especially as the two national bodies were at variance

"Under the name of the Affiliated Picture Interests, Inc., every man and woman connected with exhibiting, distributing or producing motion pictures is invited to join hands in defence of their livelihood. Its activities are not confined strictly to state matters as it will prepare data and propaganda aids to those fighting censorship and blue laws anywhere

"Mr. Brady was invited to the first meeting as a courtesy in view of the presence of exhibitor representatives. The stormy part of the session was confined to a discussion between Mr. Brady and Glenn Harper, of the Motion Picture Theatre Owners of Southern California. Mr. Harper and the exhibitors finally withdrew and Mr. Brady followed. Later both returned and endorsed the new organization

"Mr. Harper is a valuable and active member of the three committees so far appointed

"Our organization is incorporated to fight all the menaces to the industry including censorship and blue laws. There are over six hundred members, including actors, directors, cinematographers, art and assistant directors, scenario and publicity writers, artisans, producers, theatre owners and managers, projectionists and the clergy. We aim to make the membership six thousand. There is absolutely no connection between the Affiliated Picture Interests and any other organization except the Allied Amusement Industries, which is organizing in Northern California."

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3-9-21 *Los Angeles Examiner* Joseph Timmons

"Blueshevik" was added to the motion picture lexicography last night at a meeting of the new "Affiliated Picture Interests" at the Los Angeles Athletic Club. The word was quoted by Judge I. M. Golden of San Francisco in reading from a letter

written in description of the censorship movement in towns throughout the Sacramento valley

Aptly expressing the motion picture industry conception of the popular tyranny involved in interlocking blue laws and censorship, the new word was received with a gale of laughter by the fifty representatives of various branches of the business in attendance

Members are joining the "Affiliated Picture Interests" with a rush

Phil Rosen reported that the American Society of Cinematographers had voted that its entire membership of seventy-six be made members of the anti-censorship body, the dues to be paid by the society

William D. Taylor stated that the Lasky studios had pledged a hundred per cent membership

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3-14-21 *Los Angeles Herald*

Making movies is a strenuous life, but resting up from making them is more strenuous yet if you follow the methods of William D. Taylor

He likes to run up to Del Monte for a few games of golf over the week-end, for instance

Del Monte is only 378 miles from Hollywood as the automobile ambles, as you probably don't know

Last Sunday Mr. Taylor started home at 9:30 p.m. and got into Hollywood at 7:30 a.m., just after the sun came up and just as the stars (cinema) were coming out.

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3-19-21 *Los Angeles Express*

William D. Taylor, the Paramount director, makes the proud boast that never in all his long professional career has he made a film containing an obscene or salacious scene.

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3-21-21 *Los Angeles Herald*

One motion picture producing unit never engages a guide when it goes on location in the wilderness. That is William D. Taylor's company, for the director is an expert woodsman and pathfinder. With Herbert Rawlinson and Larry Steers, actors, and Frank O'Connor and James Van Trees, his assistant and cameraman, Taylor spent an entire day filming scenes for "Wealth" far off the beaten trails about Mount Baldy.

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3-20-21 *Los Angeles Times*

Those who have come to the belief that motion pictures have exhausted all possible channels of novelty will find a new development in "Sacred and Profane Love," the Elsie Ferguson picture produced by William D. Taylor

Narrative titles superimposed upon actual scenes have been evolved by Producer Taylor and

Cinematographer James C. Van Trees as a means to put over title ideas more forcibly

Under the new system the people and set under discussion are seen soft-focused in the background back of the title—thereby giving the mind two methods of absorbing the title idea

On seeing the new device for the first time, Edward Knoblock, noted dramatist, said: "It is the cleverest scheme for increasing the continuous flow of a screen story that I have ever seen.

Also, the new system is saving of footage, for often minor bits of action may be merged with a title.

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3-20-21 *Los Angeles Times*

William D. Taylor, prominent motion picture director, and Jean Havez, scenarioist and playwright, will be the speakers at the semi-monthly meeting of the Western Motion Picture Advertisers Monday evening at the Roma Cafe

There is to be a censorship meeting and so Mr. Taylor has selected as his subject "Scissors." Mr. Havez will give everyone present an opportunity to laugh. "Pat" Dowling is chairman for this meeting. The W. M. P. A. now has more than forty of the most prominent studio and theater advertising men of Los Angeles on its roster. At the last meeting the entire membership was present. William De Mille, Samuel Merwin and Herbert Rawlinson were the speakers.

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3-20-21 *Los Angeles Examiner*

A resolution was adopted last night by the newly incorporated "Affiliated Picture Interests of California," formed to combat censorship, strongly condemning the supposed intention of persons whose names have not been disclosed, to star Clara Smith Hamon in motion pictures. The resolution follows

"Whereas: It has appeared in the daily newspapers that Clara Smith Hamon, recently tried and acquitted of the charge of the murder of her paramour in Ardmore, Okla., was to appear in motion pictures, which would reproduce the unwholesome events of her life leading up to the murder; an

"Whereas: Strenuous efforts have been and are now being made by the reputable elements engaged in film producing to purge the industry of vicious and unwholesome films; therefore be it

"Resolved: That the Affiliated Picture Interests, embracing every branch and department of the motion picture industry in California, do in meeting assembled protest against any such proposed exploitation of vice and crime, constituting as it does, an intended prostitution of our art-industry, and calls upon the National Association of the Motion Picture Industry and the National Association of Theater Owners to take such steps as will preclude the making and exhibition of any such proposed film.

...

Motion picture people of all branches of the industry expressed yesterday the determination to use every influence in their command to prevent the proposed dragging of Clara Smith Hamon and her unfortunate life story into motion pictures

Thoroughly aroused to the necessity of establishing and maintaining high standards in the motion picture drama and pledged to co-operate with leading reformers in cleaning up, by exercise of the police power against offenders, producers and exhibitors, directors and authors unite in the opinion that the successful production of a play based on Clara Hamon's illicit love and her killing of Hamon and with Clara Smith Hamon as the star would be the worst possible blow to the industry. They declared that it would do more than any other conceivable thing to strengthen the demand for censorship

Suggestions were considered yesterday as the mean to prevent this damage being done. It is palpable that no reputable producer will film Clara Hamon and her story, that no one of the principal releasing agencies will handle the film, and that none of the first release motion picture theaters will exhibit it

...

Here are the views of leading figures in various branches of the industry, as expressed in interviews obtained by The Examiner

Carl Laemmle, president of Universal Film Manufacturing Co.—"The motion picture screen has room only for clean and beautiful things. It no longer depends on sensationalism to attract. There is nothing that Clara Hamon could do that would either entertain or uplift the millions who attend the motion picture theaters, and that is my conception of the purpose of the screen.

Abraham Lehr, vice president in charge of production, Goldwyn Studios—"I am positive no company of standing or importance in the industry would make any offer to Clara Smith Hamon because of the recent agreement between producers and Doctor Crafts, representing the reformers. Such production is the very thing that is to be put under the ban. The producers are sincere and they realize that nothing they could do would hurt the industry more than this. It is outrageous that anyone should attempt to drag her into the industry.

Will Rogers—"Clara Hamon's going to be a motion picture actress? Going to be a star? Because she killed Jake Hamon, a Republican National Committeeman? To get a second engagement she'll have to shoot a Senator.

William D. Taylor, president of the Motion Picture Directors' Association—"This is the very thing that we are trying to fight, and this, I believe, is a remarkably good time to nip it in the bud. It would be pandering to the worst that is in man.

J. G. Hawks, managing editor, Goldwyn Studios—"I am convinced that any picture with Clara Hamon in it would be a signal failure, because the taste of our audiences has changed. It has progressed with the advance of the art. We have reached the point where the best developed and most logically

told story is the success. It makes money on its intrinsic merit, not on a freak circumstance. Much as I should regret to see a Clara Hamon picture play produced, it might serve the good purpose of demonstrating by its failure that the time is gone for such production.

Thompson Buchanan, supervising director, Paramount Pictures—"The proposed attempt to foist on the public as a picture star a person whose sole qualification is that she is a homicide is not only an insult to decent men and women in the motion picture industry, but it is also an affront to public decency which the American public is in no mood to stomach.

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3-20-21 *Los Angeles Examiner*

One of the most expert cutters working in the Lasky laboratories is William D. Taylor, who has been entrusted with the entire cutting and editing of "Wealth," although he is only a featured director. No little jealousy is evidenced by less technically talented directors who are permitted only a speaking acquaintance with their megaphone-children during the cutting period.

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3-23-21 *Los Angeles Examiner*

William D. Taylor wants more than one niche in the Hall of Fame! It develops that he is quite an explorer. A remarkable bottomless pool in the San Joaquin River explored by Mr. Taylor last summer is now yielding trout eggs for the hatchery department of the California Fish and Game Commission

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3-28-21 *Los Angeles Herald*

Guy Price

Checking up the censorship averages, we report as follows

Wm. D. Taylor—800 stories in which name was mentioned

Reg. L. Barker—701 stories in which name was mentioned

Ben B. Hampton—553 stories in which name was mentioned

Frank E. Woods—240 stories in which name was mentioned

Wm. A. Brady—38 stories in which name was mentioned

Note: Blue Law season, of which no records are obtainable, doubtless would bring the press agent percentages to a much higher figure.

(This clipping is a parody of a newspaper sports item, comparing press stories on censorship with baseball batting averages. The numbers are highly exaggerated, but they show that Taylor was in the forefront of the censorship battle at this time.)

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3-30-21 *Los Angeles Express*

It was some stunt when J. Caesar fired dictation to a squad of stenos and scribbled at his memoirs

simultaneously, but modern movie makers perform feats as complicated. Take William D. Taylor, active official of three important motion picture organizations, who in seven days addressed three other film associations and was working on three film features at the same time

Mr. Taylor has these productions for Paramount under way: "Sacred and Profane Love," by Arnold Bennett, starring Elsie Ferguson, receiving its final touches; "Wealth," by Cosmo Hamilton, starring Ethel Clayton, in the cutting room, and "The Lifted Veil," by Henry Arthur Jones, to star Miss Clayton, wrought into continuity by Julia Crawford Ivers

Mr. Taylor last week addressed the Assistant Directors' Association and Monday spoke before the Western Motion Picture Advertisers and the American Society of Cinematographers. Not only that, but Mr. Taylor is active as chief of the Motion Picture Directors' Association, as president of the Motion Picture Directors' Building Corporation, now erecting a \$200,000 clubhouse in Hollywood, and was a prime factor in forming the Affiliated Picture Interests, Inc., embracing individuals from every faction of the film industry to fight censorship and blue laws.

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2-13-22

Chicago News

"I never met a more normal man than William D. Taylor in my life," declared Cosmo Hamilton, well-known author and playwright today, referring to the murdered Los Angeles movie director, whom he knew intimately

Mr. Hamilton, author of "Scandal," "The Silver Fox," and "Wealth," a movie directed by Taylor, arrived in Chicago on a visit to study unemployment conditions as the basis for an "after the war" novel which he will write, but he took occasion when interviewed to defend Taylor from the accusations which have been made since he was mysteriously murdered

"I saw Taylor every day for a period of three months while he was directing a picture made from a story I wrote," Mr. Hamilton continued, "and I came to know him intimately. My acquaintance with him would give me no basis for accepting any of the sinister theories about Taylor's character which have been advanced by those investigating the case. He was a hard working, kindly man, and he was loved by all those who worked for him because he was such a fair master. He had a very aloof air, rather the Scotch attitude of approach, and he had no complexes about women

"He came out of the war saddened and thoughtful. In the evenings he would come home from his work, tired out and would read Bernard Shaw, some modern work on science, or a new book on the war. He smoked very little, never drank at all and spent his evenings at home in study

"Taylor was not a hasty or an emotional man. He was a deep thinker and greatly interested in international politics. He was as anxious as I was for

a settlement of the Irish question and other problems which faced England. ..."

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June 1921 *Motion Picture Classic* Hazel Shelly

The grill room of the Ambassador Hotel in Los Angeles is rapidly becoming the Mecca for movie people. When Mr. And Mrs. Star need diversion recreation, or food, nowadays, instead of hieing themselves in their Packards to the Alexandria or Sunset Inn, they drive to the Ambassador. Not only is this Hotel de Luxe nearer their habitats, but it is twice as expensive as any other hostelry

...Another evening Mahlon Hamilton and his handsome young wife were there in a party, which included Mabel Normand and William D. Taylor.

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4-3-21 *New York Telegraph* Frances Agnew

Earl Schenck has moved his makeup box and heroic wardrobe to the Lasky studios, having been signed to play the role of the heroine's twin brother in "The Lifted Veil," the new William D. Taylor production starring Ethel Clayton. Mr. Taylor began work on the feature Thursday, holding Julia Crawford Ivers' script of the story by Henry Arthur Jones.

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4-4-21 *Los Angeles Herald*

"What I want to know about the blue Sunday is this," remarked Reginald Barker. "Will profanity be permitted if you cuss a blue streak?"

Rabbi Isadore Myers says: "This is a Red, White and Blue nation. Don't let them make it a black and blue nation.

"Don't draw the color line on morality," advises William D. Taylor. "A blue nation may make red citizenry."

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4-5-21 *Los Angeles Examiner* Cholly Angeleno

The sparkle of jewels over a shimmering sea of satin, velvet and colorful, beautiful textiles, handsomely coiffed heads and gleaming arms and shoulders, formed an interesting part of the opening of the grand opera season here last evening, when society's brilliant throng greeted the famous singers

Beauty and the last word in fashionable attire were expressed everywhere and from every vantage point the scene was one of scintillation and resplendence

Surely neither Rosa Raisa, the brilliant prima donna, nor Marshall, the famous tenor, have ever been more enthusiastically greeted in their travels, nor have they encountered a more delightful audience than that of last evening

Preceding the performance of "Othello," numerous dinner parties were held

...Mr. And Mrs. Cecil De Mille had as guests in their box Judge and Mrs. Frederick Adams, Miss Louise Pitman and Mr. Jesse Lasky

Mary Miles Minter was in orchid chiffon trimmed with silver, silver slippers and silver bandeau in her hair. She wore an ermine wrap.

Among others noted in the audience were Mr. and Mrs. Theodore Roberts, William Desmond Taylor, Frank Beard, Mr. and Mrs. Rupert Hughes, Mr. and Mrs. Thilo Becker, William Desmond and Mrs. Gertrude [sic] Shelby, mother of Mary Miles Minter.

Miss Virginia Rappe wore orchid chiffon....

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4-13-21 *Los Angeles Express*

At a meeting of the board of directors of the Affiliated Picture Interests the following officers were elected: Frank A. Garbutt, chairman; William A. Smith, Sol Wurtzell, J. W. Engall, Frank E. Woods, William D. Taylor and Ed Roberts, vice chairmen; Ted Taylor, secretary; W. J. Reynolds, treasurer; Garbutt, Frank S. Brown, Charles H. Christie, Abraham Lehr, Fred A. Miller, Glenn Harper and J. H. Goldberg, executive committee

Following the meeting it was announced the directory had indorsed the candidacy of Mayor Snyder for re-election.

(Despite the endorsement of the Los Angeles film industry, Snyder was not relected as mayor.)

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4-17-21 *Los Angeles Times*

"Motion pictures are in their occult age." William D. Taylor, producer of "The Witching Hour," so stated in commenting upon the strikingly large number of photoplays dealing with the unmaterial

Incidentally he disclosed the fact that, "The Lifted Veil," the first story written for motion pictures by Henry Arthur Jones, has a theme based on the supernatural. Mr. Taylor will complete his production for Paramount of the Jones story next week

"Mysticism has a strong grip on popular fancy," said Mr. Taylor. There are those who absorb with avidity every new idea in the subject, from the ouija board on. Others believe strongly in some one phase. But all, total scoffers included, are interested in what is said and done on the subject."

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4-17-21 *Los Angeles Examiner*

William D. Taylor is progressing nicely on "The Lifted Veil," starring Ethel Clayton. The featured Paramount producer will take his company on a location trip within the week to some secluded spot on the coast where a huge lighthouse, complete in every detail, will be constructed for the picture.

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4-17-21 *Los Angeles Examiner* William D. Taylor

EMOTION DEFINED BY PLAY PRODUCE

There is romance and drama in the lives of all of us.

Yet, outside of the fundamental emotions of love, parenthood, severe illness and love quarrels—which every one experiences sooner or later—we do not readily recognize the drama that we live. It is too close to be appreciated

Emotion is the simplest and most natural thing in the world

Augustus Thomas, author of "The Witching Hour," which opens tomorrow at Grauman's, once gave me this definition of emotion

"Emotion is a volatile reaction to an attack on an instinct.

Just then the ash dropped from his cigar onto his vest and he flicked it away with his thumb and forefinger

"There," I told him, "is your volatile reaction to an attack on an instinct.

"Yes," he smiled, "my instinct is cleanliness; it was violated by the cigar ash, and the movement of my fingers was a mechanical reaction.

There you have the most natural action imaginable discussed in a complex way

People do recognize the dramatic when it is painted for them on the screen, and that is a way in which the screen can help people to appreciate the beauty and the romance that occurs before their eyes every day.

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4-18-21 *Los Angeles Herald*

Himself an adventurer, who better could depict with living pigment on the great canvas of the silver sheet these phases of life and drama, of mystery and mystic, of ragamuffins and the four hundred

William D. Taylor, now one of the best known Paramount producers, is a soldier, an actor and a gentleman. Predominantly always he has been adventurer, too

As a boy on the estate of his grandfather in County Cork; as a lad of 18 who left home to go on the stage in London; a few years later a traveling actor in America who deserted the mimic stage for the stirring drama of the Klondike, later touring to Hawaii, later trying motion pictures as actor, then director; always the adventure before him

An interesting fact about William D. Taylor's "The Witching Hour," which is showing here for the first time today at Grauman's Million Dollar house, is that Mr. Taylor played on the stage the part that Elliott Dexter plays in the picture

The part is that of a gambler possessed of strange occult powers and able to use them in influencing the very deeds and lives of others. So intensely did the actor and director work on these scenes that Mr. Taylor was compelled to calm his nerves with a long hunting trip before he could complete the editing of the film drama.

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5-13-21 *Los Angeles Herald*

A quaint romance began under the very eyes of William D. Taylor during his latest production

For obvious reasons the principals must be named in the manner established by Town Topics

The lady in the case is Miss X, a Hollywood beauty who has a prominent part in support of Miss Ethel C., the star

Miss X was struck with the appearance of Thomas K, another player, and practically demanded that the director introduce them. Mr. Taylor did, which was just as well as the script, written by Henry Arthur J., called for affectionate close-ups of the two. Afterwards Mr. Taylor told Miss Jane she could go for the day, but she demurred strenuously unless her new found love—that is, acquaintance, accompany her

To avoid a scene Mr. Taylor sent Mr. Tommy along with Miss Jane—for what is a stuffed plush pussycat with beady eyes, when the happiness of a sweet little lady one year old is concerned.

("Town Topics" was the most famous gossip publication in New York at the time.)

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5-1-21 *New York Telegraph* Frances Agnew

Mrs. Julia Crawford Ivers has yielded to the temptation to forget pictures completely for a few weeks in favor of her first foreign tour. William D. Taylor, who has just completed the celluloid version of Henry Arthur Jones' "The Lifted Veil," adapted by Mrs. Ivers with Ethel Clayton starred, has so arranged his next production plans as to enable him to take a few weeks' vacation now

And Mrs. Ivers, who writes all of the Taylor production scripts, decided to take advantage of the wait between pictures to visit Europe. She is leaving the early part of May, planning to spend two days in New York, long enough to see two of the new plays there, and then sail for foreign shores, returning about August 1.

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5-5-21 *Los Angeles Times*

William D. Taylor, the director, is such a golf fiend, that the other day he cried, "Fore!" instead of "Camera!"

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5-6-21 *Los Angeles Herald*

William D. Taylor, motion picture director with the Jesse L. Lasky studio, today was recovering from the effects of a minor operation he submitted to last night in a local hospital. During his illness he has entrusted the directorship of the Los Angeles lodge of the Motion Picture Directors' association to Charles Giblyn.

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5-7-21 *Los Angeles Herald*

William D. Taylor, motion picture director, is in a Los Angeles hospital to undergo a minor operation

Mr. Taylor has been granted a vacation until Aug. 1 by Jesse L. Lasky, and on his hospital discharge will go to Europe until then

Before leaving for the hospital he confided the directorship of the Los Angeles lodge of the Motion Picture Directors' association to Charles Giblyn, who will act in that office during the former's absence.

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5-11-21 *Los Angeles Express*

Launching forth in its promised campaign of field work for building up a popular demand for higher ideals in motion picture plays, the Ethical Motion Picture Society of America today announced that Lincoln Hart has been chosen as the society's first field worker. Mr. Hart is scheduled to make an address next week before the Santa Monica Bay Women's Club and other addresses in Los Angeles and San Francisco territory within the near future

The society, organized about four months ago, has approximately 1000 members in the Los Angeles founders chapter, the membership including David Starr Jordan, Hobart Bosworth, William D. Taylor, Arthur Letts and Dr. Lucius Larkin. Mr. Hart formerly was general manager for the J. Parker Read, Jr., productions. He spoke yesterday to the Pasadena Shakespeare Club, an influential Pasadena organization, and has arranged for the establishment of a Pasadena chapter next week

In contrast to the various censorship boards that are said to be injuring the motion picture industry by pointing out all that is bad in the pictures, the Ethical Motion Picture Society of America aims to encourage the picture industry in every way possible, while at the same time building up a country-wide sentiment for high-class entertaining pictures that have uplift tendencies, the society citing as examples such pictures as "Humoresque," "Over the Hill," "Miracle Man," "A Certain Rich Man," and various others of similar character

The power of the picture industry, Mr. Hart says, is great enough to move the nation for bad or good, and it is the hope of the new society that the power ultimately will be turned to good. Chapters of the new society are to be organized in thousands of communities and the members will be advised in advance of the releases that are distasteful, salacious, and generally pernicious. The releases that are approved by the society will be made known to the members, and by means of the great organization that is being effected it is hoped within a short time to kill the market for the bad and to create a new and powerful market for the better class of films.

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5-18-21 *Los Angeles Herald*

William D. Taylor is in excellent condition and will leave the hospital in a week, according to a statement today by his physician

Mr. Taylor has undergone two minor operations. A third, more serious, has become unnecessary under two weeks' rest and treatment.

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5-18-21 *Los Angeles Herald*

Hollywood is to have its ground floor duplicate of the Ziegfeld roof. This became a certainty when William D. Taylor, as president of the Motion Picture Directors' Building corporation, added his signature to those of his colleagues and closed one of the largest deals of its kind

For a consideration of \$165,000, Michael Klemtner has received from the directors a 15-year cafe lease on the entire main floor of the Motion Picture Director building, construction on which will start immediately. The building will cost \$200,000

The cafe to be established by Mr. Klemtner will be second to none of the Pacific Coast in service and equipment, it is said, and will be patterned after the famous dining place that tops the Amsterdam theater in New York. The decorations will be a subtle combination of Oriental and Italian art. Roy Caruthers will be associated with Mr. Klemtner in the conduct of the cafe

Mr. Taylor, who is a director of the Motion Picture Directors' association, of which the building corporation is a subsidiary, made the deal official from his hospital bed where he is recovering from an operation. Frank Lloyd is vice president; Roy Clements, secretary, and Sam Wood, treasurer of the corporation, of which the board of directors is Reginald Barker, Roy Clements, Joseph de Grasse, Frank Lloyd, William D. Taylor, Ben Wilson, and Wallace Worsley.

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5-21-21 *Los Angeles Times*

Chairmen and committees to supervise the Actors' Fund of America festival which will be held at Beverly Speedway the afternoon and evening of June 4 will be named during a dinner this evening at the Alexandria Hotel. Daniel Frohman, president of the fund, will preside and the following will be present: Mrs. N. J. Connell, Mrs. J. M. Danziger, Mrs. Hancock Banning, Mrs. Lee A. Phillips, Mrs. J. J. Van Kaathoven, Mrs. J. T. Anderson, Winifred Kingston, Mrs. Edwin Collins, Motley Flint, John B. Miller, Arthur Letts, H. M. Haldeman, Louis M. Cole, Dick Ferris, Charles Chaplin, J. M. Danzinger, Sid Grauman, Douglas Fairbanks, William S. Hart, Oliver Morosco, W. T. Wyatt, Dustin Farnum, W. N. Selig, Joseph Engel, Charlie Murray, Rupert Hughes, Myles McCarthy, Joseph Godsol, W. D. Taylor, Cecil B. De Mille, Thomas H. Ince, Sol Wurtzel, W. S.

Smith, Mack Sennett, Robert Brunton, Irving Thalberg, R. A. Cochrane and Hal Roach.

(Taylor did not attend this event; by June 4 he had left Los Angeles to begin his European trip)

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5-21-21 *Los Angeles Examiner*

William D. Taylor, Realart director, is in hospital recovering from a tonsil operation.

(A subsequent clipping, and material published after Taylor's death indicated this operation was for stomach trouble.)

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5-26-21 *Los Angeles Herald*

Part of William D. Taylor's trip abroad will be devoted to the film situation in Germany. He aims to visit Berlin to obtain first hand information on exportation and the reception given American films. He has booked passage on the Mauretania for June 9.

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6-10-21 *Hollywood Citizen*

William D. Taylor left for the east last week on a mission in which the motion picture community, the Hollywood Post of the American Legion, and the Los Angeles Chamber of Commerce are intensely interested

Thursday, June 9, Mr. Taylor sailed on the Mauretania to reconnoiter the European film situation, especially in Germany. On his return in August he will report such facts as he discovers to the interested organizations. The trip is purely a personal venture on the part of Mr. Taylor, however, undertaken primarily for recuperation from hard work and a recent illness

Through the hospitality of Edward Knoblock. Mr. Taylor has in his pocket the latchkey to the dramatist's luxurious apartment in Piccadilly, which he will make his home while in London

This hospitality is in striking contrast to the reception experienced by Mr. Taylor on his last trip to England as a sergeant of Canadian troops, when a certain well-known hotel refused his money because he was then only a non-commissioned officer

Before he left Los Angeles, Mr. Taylor was the honored guest at a dinner given by Jack Conway at the Ambassador Hotel. The original party of motion picture celebrities gained members, momentum and enthusiasm that lasted until a few hours before train time the next morning.

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6-11-21 *Los Angeles Examiner*

William D. Taylor sailed for Europe Thursday on the Mauretania. Object: Health only. Rumors of Continental production plans with three Lasky stars are denied. Said stars—Roscoe Arbuckle, Mabel Julienne Scott and Agnes Ayres—are busy in films in America. Mr. Taylor carries keys to Edward Knoblock's Piccadilly apartment and will make that

his London home through the hospitality of the dramatist

Mr. Taylor last set foot on the Mauretania gangplank in official capacity as an officer of British artillery when the liner was operating as a hospital ship during the war. Now he's glad to be on the leviathan on a voyage of peaceful rest and reconnaissance.

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6-12-21 *New York Telegraph* Frances Agnew

William D. Taylor, having recovered from his recent minor operation and illness sufficiently to play a strenuous game of golf on the holiday and to be the guest of honor at a series of progressive parties given Wednesday evening, boarded the limited Thursday for New York. He will sail shortly on the Mauretania for a vacation trip abroad, visiting France and Germany to study the picture situation.

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6-20-21 *Los Angeles Herald*

After a few days at the Biltmore, William D. Taylor has sailed on the La France for several weeks in Europe. He will not produce any pictures abroad, contrary to rumor.

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6-25-21 *Los Angeles Express*

Motion Picture circles got a surprise this week, the announcement that beginning July first Willis & Inglis will discontinue all agency and booking operations and confine their activities to the larger field of production, management, financing of companies and film exploitation

The firm was the first agency on the west coast to become established as an institution negotiating business between producers and artists. Among their important deals are Charles Ray's present contract with First National; Bessie Love's recent contract with Andrew J. Callaghan; Frank Borzage's contract with Cosmopolitan to direct super-features, and the sale of Thomas Burke's "Limehouse Nights" stories to D. W. Griffith, from which he produced "Broken Blossoms" and "Dream Street.

Among the producers, directors, authors, artists and technical experts who have done with business with the firm are Charles Ray, Norma Talmadge, May Allison, Douglas MacLean, William D. Taylor, Al E. Christie, D. W. Griffith, Kathleen Norris, Irving S. Cobb, Seena Owen, Richard Washburn Child, Lon Chaney, Bessie Love, Anna Q. Nilsson, Sylvia Breamer, Frank Lloyd, Allen Holubar, Lloyd Ingraham, Frank Borzage, Henry King, Harry Myers, Thomas Santschi and a host of others

"Our activities will now be confined exclusively to financing and producing and to the management of a few high-class stars," said Mr. Inglis. "Several important deals are pending and will be announced later.

It is to the intention of Willis & Inglis to invade the legitimate stage and vaudeville field in addition to their present endeavors. "We find ourselves called on to arrange matters of greater financial importance than booking players for film productions.

The firm will continue to act in an advisory capacity between producers and distributors, and the book-and-play department will be enlarged.

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7-1-21 *Los Angeles Herald*

W. D. Taylor writes from England that he may go to Paris by wing. Which means airplane, of course.

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7-10-21 *Los Angeles Times*

Instead of Bert Lytell in "The Man Who" being the feature attraction, it has been decided to continue Elsie Ferguson in "Sacred and Profane Love" at Tally's Theater, for a second week

"Sacred and Profane Love" is a William D. Taylor production of Arnold Bennett's stage play, in which Elsie Ferguson appeared with great success through the season of 1919-20. Julia C. Ivers adapted the play to the screen for Paramount, and Conrad Nagel, Helen Dunbar, Raymond Brathwayt and other well-known players of the Lasky forces are in the excellent supporting cast

The coupling of Elsie Ferguson and William D. Taylor as producing is the consummation of efforts lasting several years to bring their respective talents together

Mr. Taylor, a man of English descent and well-versed in the lore and traditions of the British Isles, has always been considered an ideal choice for the direction of English plays in which Miss Ferguson has been so very popular. So it was that he had no sooner returned from service as a captain in the Canadian [sic] army, that he was approached with a contract to make two pictures with Miss Ferguson in England

At that time, however, picture-making conditions overseas were so unsettled that the project was abandoned. In the meantime, Miss Ferguson made a trip around the world and Mr. Taylor came to California to make pictures for Paramount. And just recently, on her return from her tour, she filmed "Sacred and Profane Love."

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7-15-21 *Los Angeles Herald*

"A rumor is circulated in England that £7,000,000 worth of films are lying idle in American vaults," writes William D. Taylor investigating the film situation abroad. "Although I did not say so, I believe that is a conservative figure at present, when features have been costing \$100,000 and \$200,000 and two pictures approaching the million mark are on hand

"Motion pictures is the only industry in the world where fortunes can be tied up for months in a few tin cans. It is difficult for the man in the street to realize such a situation. The producer pays cash for

story, production costs, salaries—everything. He must wait three months, six months, even a year for his returns even if the picture is released immediately. It is the usual thing today, but it is a situation that will be remedied to a great extent by the foresighted action of men like Jesse Lasky, who is daring to cut production costs 25 per cent."

(As soon as Jesse Lasky announced the 25% cut in production costs, Taylor voluntarily went to Lasky and requested a reduction in salary to \$800 per week. The reduction in production was due largely to over-production in 1921; during that year there was an all-time record of feature-length films produced in the U.S.: 854 feature releases. Paramount lead the way with an output of 101 features in 1921, a record that has never been surpassed by any Hollywood studio.)

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7-16-21 *Los Angeles Herald*

A pictorial gallery of golf courses of Europe could be compiled in the motion picture community if friends of William D. Taylor would pool postcards received from him. Every time the convalescing director, now en route home from abroad, played a game he sent a view of the greens or clubhouse as a souvenir to friends, sometimes noting with an X, "the hole I made under par," or "a rare specimen of the nineteenth hole.

"The mashie is now mightier than the megaphone," laughed one member of the Motion Picture Directors' association the other day.

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7-16-21 *Los Angeles Examiner*

Moods of extravagance, more or less wild and reckless, are in every human being. One will succumb periodically to an impulse to "just run in and get it," no matter how necessary economy or systematic expenditure may be. And, naturally, there's a favorite direction for the sudden impulses to take. For one person it's clothes, a second cars, a third household novelties of no utilitarian value and another water colors on post cards or stationery

Film folks have normal human tendencies, and these include indulgence in such pet foolishnesses. A number of them were asked what their moments of extravagance ran to, and below are their answers

William D. Taylor—"I quit work and go exploring. I have a strong hankering now and then to know what a new section of country is like. And, no matter what it costs, I drop everything to go and find out."

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7-21-21 *Los Angeles Herald*

After an air flight from London, William D. Taylor was forced to abandon his German trip at the last moment. After getting his passport vised, which "took some arranging," he writes from the Hotel Meurice in Paris, the motion picture director found that sleepers to Germany were booked three weeks

ahead, while he already had passage engaged on the Olympic from Cherbourg in six days

"I might fly as far as Strasbourg," he says, "but they can't tell me when I can get on to Bellieu, so I am not going to take a chance.

However, he had ample opportunity to study the film situation in England and in France, and he hints of much to divulge on his return

He saw Donald Crisp and John Robertson and other friends at the Famous Players-Lasky studio in London. Paul Powell and Mary O'Connor were on location, he says, but they are to return to this country when their picture is cut

"Personally, I can't see where the British-made picture is going to pay for some time to come," comments Mr. Taylor. "They cost too much."

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7-22-21 *Los Angeles Express*

"The vampire picture is a 1921 anachronism in America," William D. Taylor told an interviewer in London recently.

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7-31-21 *New York Telegraph*

The reopened Ziegfeld Roof will receive a visit from William D. Taylor before he leaves New York. The Motion Picture Directors' Building Corporation, of which he is president, is to have a duplicate of it on the ground floor of their home now being built in Hollywood.

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7-21-21 *Los Angeles Herald*

Reginald Barker again occupies the chair of director of the Los Angeles lodge of the Motion Picture Directors' association. When Mr. Barker's term in that office expired a few months ago William D. Taylor, who has been senior past director since the death of Otis Turner, was elected to a third term

During Mr. Taylor's illness Charles Giblyn, second past director, took the chair. Shortly after Mr. Taylor sailed for Europe to recover his health Mr. Giblyn was called to New York, and Reginald Barker, the remaining past director, stepped into the place he vacated last April. When Mr. Taylor returns from abroad he again will take the reins.

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7-22-21 *Los Angeles Times* Grace Kingsley

"All the pep that's being put into the film business abroad is being injected by the Americans.

That was the remark of William D. Taylor, Lasky director, who has just returned from a three months' tour of Europe, where he went to recuperate following an operation here for appendicitis

"I visited a few studios, and a few picture houses, and I found the picture producers not only far behind the times, but not showing much enterprise. Foreigners, however, do seem to appreciate American

pep, and the Americans are there with the spice all right, there's no doubt about that.

Mr. Taylor visited his old home in England, and he also journeyed through Belgium, France and Switzerland. He served during the World War, and was so tremendously interested in noting the manner in which European countries are recovering following the world upheaval. He says they're putting a brave face on everything, and are really showing immense powers of come-back and enterprise in commercial lines

The director's health is greatly improved from his trip, and he expects to start work about August 8. The story he will do has not yet been selected, but it is probable that it will be, either today or tomorrow, as he was closeted all yesterday afternoon with Jesse Lasky, vice-president of Famous Players-Lasky Co.

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7-26-21 *Los Angeles Herald*

Returning from a trip to Europe, William D. Taylor, noted motion picture director, of 404B South Alvarado street, discovered he had been robbed of nearly \$1000 worth of clothing and \$4500 in money. He caused the issuance of a felony warrant for a former valet, whose name is said to be Sands, and who is being sought in an eastern city

Three months ago Taylor, who has directed and produced several motion pictures at the Famous Players-Lasky studio, left Los Angeles for a trip to Europe following an operation. He returned a few days ago, and discovered that his valet and confidential secretary had decamped, he said

A check book left by Taylor indicated that Sands had signed more than 20 checks in efforts to reproduce the signature of Taylor. Investigation was said to have shown that the alleged forger obtained \$4500 from a downtown bank on a check bearing Taylor's name

Police Detectives E. R. Taylor [sic] and William B. Cahill were assigned to the investigation. They reported that Taylor's valet opened an account at a well known store and obtained nearly \$1000 worth of articles, which were charged to Taylor

One of Taylor's expensive automobiles was wrecked during his absence and he attributes the destruction of the car to the missing valet

When Taylor left his attractive home for Europe he deposited \$900 for the upkeep of the place and he told the police that the money also is missing

Felony warrants were issued for the arrest of Sands and detectives of the district attorney's office said today that the man had been traced to an eastern city

The report of the alleged theft and embezzlement was kept secret by the police but friends of Taylor permitted the story to become public today. The detectives declined to discuss the case.

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8-7-21 *Los Angeles Times*

"The motion picture is the fifth wheel in European amusement life today. There is no place for it. There are no picture houses.

So declared William D. Taylor, noted producer under the banner of Paramount and the director-president of the Motion Picture Directors' Association, Los Angeles lodge, following his return from Europe

"In London not one picture-house has been built since the war. Because of the scarcity of building material and of housing quarters, only dwellings and necessary commercial structures are permitted. Undoubtedly, though, restrictions against places of entertainment will soon be lifted

"The presentation we are accustomed to in our first-run theatres does not exist abroad. In most cases two five-reel features form the program, and little or no attention is paid to prologues, vaudeville numbers or short subjects

"Four or five different houses will simultaneously offer the same feature—and that an old one. The only picture less than eighteen months old that I saw while in London was 'The Connecticut Yankee,' and Fox rented a legitimate theater in order to show that. In Paris I noticed a year-old Bill Hart

"There are more picture houses in France than England. They are smaller, but cater to more people

"Motion picture exploitation simply does not exist. For example at Worthing, a channel resort near Brighton, there were thousands of persons with nothing to do but listen to the band on the esplanade or stroll up and down and look at the sea. Nearly a mile back in the town was the one picture show, almost deserted. A few townsfolk were wandering in when I passed. A mile away thousands of bored, amusement-hungry potential customers were not even informed of a theater's proximity

"I would say the chief needs of Europe today are, decent houses, presentation, pictures of merit, and greater cultivation of a picture public

"Europe is not tired of amusement. Legitimate theaters are going strong. If the screen is neglected abroad, the stage certainly is not. All the talent we lavish on motion pictures is over there devoted to the playhouse

"Parisian stage productions surpass American stage productions as far as our films surpass theirs. Disregarding different standards of dramatic morals their art effects are beautiful and their performances move with clocklike precision

"Both abroad and in this country the public has become hypercritical toward screen entertainment

"A few years ago a picture was either good or rotten. If it was good everyone found something to praise in it, and even the reviewers agreed on its merits. If it was rotten everyone admitted it, again even all the reviewers

"Now a constant diet of motion pictures has developed a cinema sophisticated people. I sit in a

theater and hear criticisms on every side. What some people do not care for, others flock to see. The reviewers are not wholly satisfied with any picture, nor apparently wholly dissatisfied with any."

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8-8-21 *Los Angeles Herald*

When the Motion Picture Directors' association holds its August meeting next Thursday, President-director William D. Taylor will be welcomed back to the chair after three months' absence in the hospital here and in convalescence abroad. Reginald Barker, last year's chieftain, has been presiding over the Los Angeles lodge.

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8-10-21 *Los Angeles Herald*

In Nashaipur Saturday night the A. S. C.'s entertained the M. P. D. A.'s under the auspices of Omar Khayyam. [sic

Translated into better Los Angelese, the American Society of Cinematographers had as dinner guests the Motion Picture Directors' association on the huge Persian street setting for the Rubaiyat being filmed by Ferdinand Earle at the Hollywood studios

Larry Semon, director-comedian, was toastmaster of the evening, William D. Taylor, president-director of the M. P. D. A.; Reginald Barker and other noted members of the Los Angeles lodge of megaphonographers were present. So were H. F. Koenenkamp of the Semon comedies, Georges Benoit of the Earle entertainments, Fred Jackman, the A. S. C. president, and other noted cinematographers.

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8-14-21 *New York Telegraph* Frances Agnew

Julia Crawford Ivers was welcomed back at the Lasky studios last week, following her vacation trip abroad. Mrs. Ivers is looking so well and feeling so energetic that, after chatting with her, we felt ready to mortgage the farm (if we had one) and start off on a similar trip. While waxing enthusiastic over the Bay of Naples among other fascinating spots, Mrs. Ivers related most interesting experiences with people and places encountered on her tour

Mrs. Ivers has plunged into her work in her new role of supervisor, the Mac McAvoy company being one of the units assigned to her. If possible, she will be more busy in the future than in the past, for in addition to her supervising duties, she will write the majority of scripts for her units.

Speaking of May McAvoy reminds us that William D. Taylor will direct her next story. Mr. Taylor is now considering stories and dusting off his megaphone, which had a two months' rest while he toured Europe.

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8-15-21 *Los Angeles Herald*

William D. Taylor, thoroughly rested from his recent extended vacation in Europe, is scheduled to

start work this week at the Realart studio with May McAvoy as star

Taylor has made such a success in the production of drama with a definite human appeal that he was considered an ideal choice for association with the simplicity and naturalness which has characterized the screen work of May McAvoy

Taylor saw the work of his new star in "Sentimental Tommy" during an English showing of that picture. Impressed with her possibilities he is negotiating for a very famous story for her use, the name of which will soon be announced. Julia Crawford Ivers is writing the scenario.

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8-16-21 *Los Angeles Record*

The censors, having seen the wheels go round at Universal City, and having heard censorship cussed and discussed at the Immanuel Presbyterian church, start today on a tour of the other studios. Irving Thalberg, "mayor" of Universal City, will take the censors to pay calls on the other lots, and he has warned everybody in advance to have a smile for the crowd that has the say-so on how much of the products of the studios shall reach the public in many states

The censors will lunch with Thalberg as host at Universal City. This evening they will have a chance to use their scissors on "Foolish Wives," Erich Von Stroheim's latest production, which will be given a preview at the Beverly Hills Hotel

The Immanuel Presbyterian church presented an interesting sight last night, for it housed under the same roof a lot of movie stars, a group of censors, a body of alert church members and some preachers

Censorship was discussed from the three different viewpoints. Will Rogers got in some good humorous digs at the scissors-wielders. Dr. C. J. Winbiger of the Central Baptist church, voiced the lament that preachers are usually comedy figures in the films. W. T. Willis of the Chicago board of film censors said the censors did not wish to take all the kick out of the pictures, but only to "keep out situations and actions which suggest immorality.

Asked to define what he meant by "immorality" he explained lucidly

"Anything inimical to the public welfare.

Paul Bern, head of the Goldwyn scenario department said: "Yesterday afternoon I picked at random 125 scripts wholly unfit for production because of their suggestiveness. So, you see, the producers censor their own productions.

Bert Lytell said: "Pictures are not produced solely for children or young people. They should not be censored because a child or young person should not view them, if they are proper for grownups.

Wm. D. Taylor, Realart director, made an impassioned plea for the producers to be allowed to live up to the 14 points as laid down by themselves

George Beban urged the producers to make pictures that "your son and my son can see.

Ben Hampton: "Censors and censorship are a terrible and horrible menace to American freedom.

During the past 10 years salacious pictures have thrived on censorship. The pictures in the censorship states are just as bad or worse than those in other states."

(The "14 Points" referred to by Taylor are: (1) No picture showing sex attraction in a suggestive or improper manner; (2) No picture dealing with "white slavery"; (3) Stories built up on illicit love permissible only if they convey a moral lesson; (4) Nakedness banned; (5) Inciting dances eliminated; (6) No unnecessarily prolonged passionate love scenes; (7) No stories principally concerned with the underworld; (8) No pictures making drunkenness or gambling attractive; (9) No pictures which might instruct the morally weak in crime methods; (10) No stories which may offend any religious sect; (11) No incidents showing disrespect for any religion; (12) Suggestive comedy barred; (13) Unnecessary depiction of bloodshed must be avoided; (14) No salacious titles or advertising.)

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8-16-21 *Los Angeles Examiner*

Quite a peppy and certainly a remarkably successful meeting of the Immanuel Church Brotherhood headed by President J. H. Middaugh with important motion picture people was held last night at the church

The audience included many motion picture notables and the visiting Sate and Canadian censors, one of whom, W. T. Willis of Chicago, made the stirring statement that the time was coming "when the motion pictures would need no censors and such boards will then fall of their own weight.

And at the close of the meeting Trustee W. C. McIntyre of the church offered a resolution of deep sympathetic interest with the picture people and of support in their endeavors to elevate their work. Paul Bern began the program by an earnest address

Bert Lytell laid the burden of censorship to the minimum 3 per cent of objectionable pictures produced, thereby placing the honest and sincere producers under that handicap. He made the point that pictures are not made solely for children and young people and "you might as well make your novelists and magazine story writers tell their stories in words of one syllable as to censor indiscriminately the motion picture.

Bryant Washburn after telling of his severely religious bringing up, held "if you want good pictures we want to make them.

Dr. C. J. Winbiger of the Central Baptist Church told of the protests of the church against the fact that in the past "the worst instead of the best of life had been shown in pictures," that the people who played noble characters shown, did not in their lives sustain those characters, that the church protested against calling everything inappropriately goody, what was termed Sunday school stuff, and that ministers were regularly travestied in pictures

"I believe in pictures. We put them in our church," he said, "but I want the noble pictures based on high ideals. Here's my hand for everything that is

true and noble in life but I am against all pictures that debate.

Manager Sid Grauman sent Miss Eleanor Quimby, soprano, Mr. A. Karnbach, flutist, and Mr. E. Hullinger, pianist, to entertain with some admirable music

Wm. D. Taylor, the director who followed, admitted that right after the war some bad pictures had been made but the public had changed and no more would such pictures be made. All that right minded producers wanted, he said, was a chance to prove their honesty and sincerity of purpose, in making pictures that will do good

Miss June Mathis, the scenario writer, pointed to a text on the wall, "where There is no Vision the People Will Perish," and based her pertinent remarks on that, "You must let people know what Life really is;" she concluded, with the statement that under present restrictions that highly moral romance, "The Scarlet Letter," could not be filmed

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8-19-21 *Los Angeles Herald*

These sage remarks from the director-president of the Motion Picture Directors' association, William Desmond Taylor, who recently returned from abroad, where he made an extensive study of cinematic conditions

"There have been a few questionable pictures since the war. This is due to the moral decline that follows every great war. The pendulum is now swinging far the other way. The worst of our pictures are clean compared to the majority of pictures on the other side. You may be assured that what French, Italian or German pictures reach our screens have been thoroughly censored. Fully one-half of the original material has been deleted before the picture is shown to an American audience."

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8-24-21 *Los Angeles Herald*

Items of Turkish "delight" and cigarettes were added to the studio overhead at Lasky's Friday when William D. Taylor resumed his directorial activity after three months abroad. The first-filmed scene was in a harem, with little May McAvoy a hapless but hopeful inmate. Quantities of oriental paste were consumed by the harem houris as efficiently as American misses consume fudge.

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8-26-21 *Los Angeles Herald*

Already known as the quietest director in motion pictures, William D. Taylor found, when he resumed directing that his voice, accustomed, to normal conversation for three months, was quieter than ever. He scorns the megaphone, however, maintaining that vocal cords, like other muscles, increase power by exercise.

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8-29-21 *Los Angeles Herald*

The "blueglass" or monotone filter, was in constant use by William D. Taylor and his cameraman, James Van Trees, during the first day's work on the director's new production. The scene is a harem. It is dazzling to the naked eye for several dainty and pulchritudinous reasons, most notable of which is May McAvoy

The monotone filter is a small rectangle of dark glass used before scenes are photographed to show photographic value of color details.

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8-31-21 *Los Angeles Herald*

Abroad there is less interest in motion pictures now than before the war, William D. Taylor declares. "I'll venture to state you could live in London the rest of your existence without seeing or hearing another thing about motion pictures or picture people," says the director.

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9-2-21 *Los Angeles Times*

Grace Kingsley

From Coconut Jungle

...

Colleen Moore: Mabel Normand has caught a distinguished looking one with gray hair this time! Oh, and they say she has a whole bag of engagement rings—

("Coconut Jungle" refers to gossip overheard at the Coconut Grove in the Ambassador Hotel. The "distinguished looking one with gray hair" is certainly Taylor.)

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9-6-21 *Los Angeles Examiner*

Hundreds of motion picture stars, lesser luminaries of the silver screen, directors, managers, distributors and exhibitors yesterday joined in the parade given in honor of Jesse L. Lasky, vice president of the Famous Players-Lasky Corporation and manager of production for the company, the largest producing and distributing concern in the motion picture industry

The parade, which formed at the Lasky studio in Hollywood, rolled down Hollywood and Sunset boulevards to the business district, then down Broadway to Eleventh street, over to Olive and to the home of the Paramount distributing organization at 924 Olive street

There the paraders posed for a huge group picture, which will be enlarged and presented to Mr. Lasky, in commemoration of the opening of the fourth annual observation of Paramount week, which officially opens every year the annual motion picture season

This year's observation of Paramount Week, dedicated to Mr. Lasky, is being taken part in by hundreds of motion picture theaters all over the

world, and film produced by the Famous-Players Lasky organization and distributed through the Paramount system, is being shown in all parts of the world

Among those who took part in the parade, the majority of them driving their own cars, were Thomas Meighan, Thomas [sic] Eyton, general manager of the studio; O. V. Taggardt, exchange manager; Bebe Daniels, Lila Lee, Mildred Harris and her mother, Theo Roberts, William S. Hart, Colette Forbes, Clarence Burton, Clarence Geldart, Charles Ogle, Lois Wilson, Mischa Guterson, Sid Grauman, J. L. Johnston, Helen Dunbar, Jack Cunningham, Mrs. H. C. De Mille, mother of Cecil B. De Mille and William C. De Mille; Helen Ferguson, Claire Windsor, Sana Woods, Howard Wells, James Cook, Carl Graaf, Olga Printzlau, Lorna Moon, J. P. McGuire, Gilbert Wartington, Nigel Barrie, Shannon Day, William D. Taylor, Julia Faye, Harry Barrows, William P. Carleton, Walter Woods, Monte Katterjohn, C. N. Peacock, R. P. Amador and Alvin Wyckoff

Many others of the organization, including authors, scenario writers, comedians, character players, artists and technical workers, took part in the parade, which was cheered as it passed down Broadway, heralded by a din of motor signals

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9-8-21 *Los Angeles Examiner*

Endorsements by State, county and city officials, as well as from the motion picture fraternity, are pouring into the executive headquarters of the cinema exposition, which is to be held here in January, according to statements made by Director General Frank B. Davison this week

Sheriff William F. Traeger, State School Superintendent Will C. Wood, Howard Robertson of the Board of Public Works, Edgerton Shore of the State Board of Control; Friend Richardson, State treasurer; City Attorney Jess Stephens, City Librarian Everett Perry, Mark Keppel, superintendent of county schools, and Postmaster P. P. O'Brien are among the recently recruited supporters of the first annual motion picture industry exhibit

From the film world endorsements have been received from Charles Chaplin, Douglas Fairbanks, Mary Pickford, Benjamin B. Hampton, King Vidor, Allen Holubar, Al and Ray Rockett, Realart film studios, National studios, Francis Ford, Robertson-Cole studios, Harry Garson, Sol Wurtzel, Charles Ray, John E. McCormick of Associated-First National, Joe Engel of Metro, George Beban, Louis B. Mayer, Will Rogers, Sol Lesser, Irving Lesser, Hamilton-White comedies, William D. Taylor and numerous other luminaries.

(This planned exposition was evidently never held.)

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9-9-21 *Los Angeles Herald*

His last day in Los Angeles before going abroad William D. Taylor played golf

Abroad he played at every opportunity

The moment his luggage was in the house on his return, the director made straight for the links

Just now the Lasky studio holds him in thrall, but the moment his picture is completed he'll be at it again. The Annandale, the Ambassador and the Midwick are his favorite courses in the West.

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9-13-21 *Los Angeles Herald*

Guy Price

FILM FOLK UNITE TO DEFEND NAME

The fourth largest industry in the United States today united to defend itself against the slander of busy tongues

The telegraph wires no sooner had carried the first story of Roscoe Arbuckle's alleged incriminatory connection with the death in San Francisco of Virginia Rappe, motion picture actress, than there arose a "cloud of dirt" intended to besmirch the character of everyone whose vocation is allied, directly or indirectly, with the manufacture of film plays

This is not the first time the morals of the movies have been questioned. Frequently in the past charges of irregularities against the conventions by those making their living off the camera have been heard, and, failing of proof, excepting in a few isolated instances, soon became forgotten

It is true, no doubt, that several of the attacks were not solely without foundation and were deserved. Likewise it is true those responsible for the "muck" were of the picture profession

But the offenders do not represent the entire body of men and women whose combined efforts have builded a great and thriving art. They are vastly in the minority

We don't condemn a whole community because one of its members makes an error against society. We don't look with scorn or suspicion on the banking business because one or two or a dozen dishonest cashiers are caught red-handed. We don't hurl a general accusation against the Brotherhood of Railroad Trainmen because one conductor on a "plug" line appropriates some of the fares which rightfully should have gone to his employer

Therefore, why cast an odium over the motion picture industry as a whole every time a black sheep is chased out of the fold

These, in substance, are opinions and arguments presented by leaders of the profession in Los Angeles. A meeting of studio chiefs and others probably will be called to take further steps toward a campaign the purpose of which will be to place the industry in a true light and uphold the deserved dignity

No attempt is made to deny there is immorality among certain of their members. This, it is set forth,

is true of any branch of society or community where the sexes comingle

The point they wished to bring out and bring out forcibly and conclusively, is that while social wrongs may be committed in the cinema colony, the public should not, and must not, hold up the majority to censure and criticism

Appended are a few expressions on the subject

Thomas H. Ince: "A great industry should not be morally condemned because a few do wrong. I do not know whether Roscoe Arbuckle is guilty or innocent—the courts will decide that—but his alleged connection with the death case is no reason why thousands of people should immediately hurl invectives at an entire community. We have thousands of good men and women in pictures, and, I dare say, very few hundreds, if that many, so-called "bad ones.

Tom Mix: "I keenly resent the published statement of San Francisco officials that, whether wrong or right, innocent or guilty, the influence and money of the Los Angeles picture colony will be behind the accused in this San Francisco case. There are those of us who work in pictures and who live clean lives who have gained and who hold the respect and friendship of our neighbors and who are useful citizens, and we deplore that certain folk would condemn us because some of our number stray from the path of righteousness.

William S. Hart: "A tragedy of this kind casts its shadow. We of the industry must protect the fine and good women among us, and there are fine and good women and well as fine and good men.

Ralph P. Lewis: "It is unfortunate this should happen at this time. Without wishing to convict or acquit Mr. Arbuckle, I want to say there are as many good-living people in Hollywood and Culver City as there are in any community, comparatively speaking, of course.

Fred Miller: "I have long been associated with picture people and I can truthfully say the good people are numbered at the ratio of 10 to 1. All this general criticism is unfair.

Carmel Myers: "The public should withhold judgment. This case tends to cause a definite reflection on the decent and law-abiding members of the profession. The accusations are unfair to those of us who are above reproach.

Robert Brunton: "Certainly these wild parties we occasionally hear about are not representative of the social life of the picture people as a whole. Such happenings as these, whether the accused are guilty or innocent, furnish ammunition to the enemies of the industry.

Maxwell Karger: "A whole community is condemned because of one scandal. It is not just or right. I believe Arbuckle innocent.

Betty Blythe: "I am terribly sorry for everyone in this case. But the great majority who live upright, clean lives should not be scorned or ridiculed because of the errors of the few.

Benjamin Hampton: "Every branch of social or business endeavor has its fast set, so-called. The good

people of the motion picture profession, and they number in the thousands, cannot be held responsible for the actions of others and, consequently, their characters should not be besmirched.

Abraham Lehr: "I can vouch for it that most of the film people are right living. Some means ought to be taken to halt these scandal-bearing tongues, which would condemn us all.

Alice Lake: "There is good and bad, but the good should not be made to suffer because of the bad. Personally, I believe Roscoe Arbuckle innocent of the crime with which he is charged.

Reginald Barker: "It is unjust to cast a shadow over the motion picture industry. Our right-thinking, right-living members are vastly in the majority. When one minister gets entangled with the obstacles that lay in the primrose path, we do not recommend that the Bible be torn up. So, why say the motion picture colony is a nest of immorality?

Irving Thalberg: "The few overly gay parties you hear about in Hollywood do not, I am sure, by any means represent the social activities of the entire colony. These aspersions on our characters are unjust and uncalled for." William D. Taylor: "It is not for me to judge the merits of the case at hand, but I do deeply deplore the insinuations which have been cast on the profession as a whole. The irreproachable characters of the majority will stand the acid test even of the muck-rakers.

There are thousands in the movies of good and clean character, and it is to protect the fair name of a great and growing industry that these same thousands today are banding together in determined protest

Dispatches from San Francisco have referred to the film profession as "those movie people" and in other phrases equally as deprecatory, Hollywood and Culver City, each a center of cinematic activities, have come in for much adverse comment, as also has Los Angeles, all because of the tendency of the misguided or ignorant to condemn collectively instead of individually. To such scandal purveyors the film men and women attribute the origin of the now popular saying, "Are you married, or do you live in Hollywood?"

The motion picture colony, without wishing to pass a premature opinion in the Arbuckle case (though many support his plea of innocence) is asking that the public judge it not by the acts or misdeeds of a few.

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9-15-21 *Los Angeles Record*

R. W. Borough

City council's public welfare committee feels less "whirligig" today, but is still unable to report to council about it. Chairman R. M. Allan yesterday found the answer to the question of his first few days in office: "Is there enough doing in the welfare committee?"

Yesterday the ministers and their friends and the movie people and their friends descended upon the councilman and his committee and in the succeeding battle over censorship the woods were full of "Fatty" Arbuckle, Clara Smith Hamon, short skirts,

low-neck gowns, censored milk, moans, groans, signs and "amens.

"Poor, unfortunate 'Fatty' Arbuckle has been his own worst enemy," Frank E. Woods, president of the Screen Writers' Guild, said. He talked it "straight" to Rev. Gustav A. Briegleb, who has just let slip the remark that the "public mind is very much wrought up just now.

"Fatty," according to Woods, had been guilty of the "worst of follies"—the folly of trying to be a "good fellow.

But nobody wept for "Fatty" in the large audience

Can "Fatty" come back? Councilman Allan wanted to know

"Not unless there should be a complete vindication," replied Woods. "No, I think his day is over.

Mrs. F. S. Wilson of Minnesota deplored the Hamon film

John W. Kemp, heading the chamber of commerce delegation, threw in a few comments on present-day social conventions by way of elucidation. He introduced the evolution of the "shoe-top" skirt and the devolution of the neckline waist as proof of his contention that no mere man censor is wise enough to know where to draw the line

"I apprehend," averred Kemp modestly, "things have changed. Once no modest woman wore a dress above the shoe tops. But I apprehend it is done now. Once the waist covered to the neck line. But I apprehend that evening dresses are much below that now.

On the bathing suit question Kemp was a little less sure of his ground. He was of the opinion that the two-piece bathing suit was once compulsory and the one-piece suit mala prohibita if not mala in se

"I apprehend," he ventured, "that the one-piece suit was once bad form, but not now. It is worn at Venice and other places.

Some of our standards, according to Kemp, are in a constant state of flux and for a censor to tell what is right and what is wrong would be an impossible job

M. Maxwell Burke, deputy district attorney and a red-hot "regulator" for Thomas Lee Woolwine, being a good lawyer "joined issue" with Kemp

"There is some place, Mr. Kemp, where the line ought to be drawn," he declared. "Perhaps the line for dresses is at the shoe-tops, I don't know.

There Burke stopped considerably, not mentioning Kemp's neckline waists. Instead he assailed the idea that the movies would ever clean up from the inside

"They have had four years to do it and they haven't done it," he declared

"We haven't been at it four months," Wm. D. Taylor, president of the Motion Picture Directors' association, contended. "But we positively and genuinely have done it. Remember that some of the pictures against which complaint has been made were made before we began to clean up.

J. B. Vogelsang, 215 North Manhattan place, "born in the slums of St. Louis," who in his early life "saw nothing but crime and poverty," demanded protection for his nine boys from the bad film

"I'm no longhair," he proclaimed. "I take my boys to boxing and wrestling matches, but some of the films are too rough for them

"We censor milk, and the dairy industry has profited under it. You, gentlemen, are not going to build up your business without some sort of censorship.

The church brotherhoods and the ministerial union want the motion picture interests to agree upon the appointment of a committee of investigation to act as advisor to the city prosecutor's office, three members of the committee to be selected by the film industry

But Tom Reagan, who said he was a director and represented a potential \$2,000,000 motion picture corporation, predicted that the \$2,000,000 company would never come to Los Angeles if the committee of seven were appointed.

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9-15-21 *Los Angeles Examiner* Joseph Timmons

"Fatty" Arbuckle was made an issue yesterday in the public hearing before the public welfare committee of the City Council on the censorship controversy. An assertion by the Rev. Gustav A. Briegleb that the "public mind is very wrought up just now" was interpreted as a veiled allusion to the Arbuckle case, and Frank E. Woods, president of the Screen Writers' Guild, accepted the challenge

"Poor, unfortunate 'Fatty' Arbuckle has been his own worst enemy," said Woods. "He has been guilty of the worst of follies, the folly of trying to be a good fellow. But no one of us who know him believe him to be guilty of intentional injury, of assault on the girl. But public opinion has convicted him of being a loose-living man and a bad influence and his motion picture plays have been removed from exhibition. Censors could not order their removal, for they are clean, but the exhibitors themselves have withdrawn them voluntarily.

Councilman Allan broke in to ask whether, in the opinion of the speaker, producers would use Arbuckle in the pictures again if he should be acquitted

"Not unless there should be a complete vindication," replied Woods. "No, I think his day is over. I do not think he will appear in the pictures again, and it is right that it should be so. He made the mistake of thinking that in eating and drinking lay all the joy of life

"As to his parties out at his house here in Los Angeles, believe me many prominent citizens would have been glad of an invitation and to have gone with their wives to those parties. Now that he is down some of those same prominent citizens are jumping on him with hob-nailed boots. I do not believe in prejudging.

The hearing developed frequent sharp clashes between the opposing sides, and when it was over Councilmen Allan, Conaway and Langdon, the

members of the committee, said they would take the censorship problem under consideration and talk it over with other councilmen before making their report and recommendations

The motion picture interests are asking that the Council repeal the section of the present dormant ordinance which provides for the office of a film censor. The censorship forces as represented by leaders of the Church Federation, Anti-Saloon League and Ministerial Union, demand that censorship committee of seven or nine or any agreeable number be established if the single censor scheme be abandoned

Rev. Mr. Briegleb, president of the Ministerial Union, declared that two film plays now being shown, "The Great Moment" and "The Queen of Sheba," were indecent and unfit for decent people to see. He asserted that at one film exchange the manager said he did not have more than three picture plays that he would recommend for exhibition at Mr. Briegleb's church without the pastor having a preview of them

"I can pick out a thousand on the shelves fit to show in your church," said Woods

"Name six of them," challenged the minister

"I'll not name any," retorted Woods, "but I'll guarantee to furnish a thousand of them, if you really want good pictures and not simply to make a point.

While the ministers were admitting that a large percentage of the motion picture plays were clean, in came the Proximo Club with resolutions and a memorial declaring that not less than three-fourths of the pictures displayed in Los Angeles were contributing to the "demoralization of the community and the promotion of immorality and crime." B. D. Richards, who presented the resolutions, said the Proximo Club consisted of nearly a hundred men and women who had "passed the meridian of life." W. A. Spalding, its secretary, started to read the memorial but Chairman Allan insisted that time was short and the memorial must be filed without reading

"Thanks for your scant courtesy," said Spalding

City Prosecutor Widney and the ministers locked horns when Widney spoke in reply to an assertion by Dr. S. T. Montgomery of the Anti-Saloon League that Los Angeles already has a censorship through the city prosecutor's office

"That is not true," Widney stated. "Such a contention but clouds the issue. Censorship is founded on the idea that offenses may be committed. It is based on the principle of adjudging motion picture people guilty in advance of any offense. My office functions to bring punishment after an offense is committed.

In reply to a question as to whether he believed the laws provided a sufficient machinery for suppression of objectionable pictures, Widney declared his confidence that they did. He said that his office had caused the withdrawal of a number of such plays within the last few years, and he named five or six of them

Rev. Dr. J. W. Brougner contended that in four years the producers had not cleaned house. He declared that many pictures were being shown that contribute nothing "either to the morals or the intelligence of our boys and girls.

John W. Kemp read a resolution recently adopted by the directors of the Chamber of Commerce opposing censorship, and was "heckled" by some of the ministers, who claimed that members of the chamber who belonged to their churches favored censorship

Dr. S. T. Montgomery said all they were asking was that "the dirt be swept out.

William D. Taylor, famous director and president of the Directors' Association, said

"I have listened with amazement to the charges of these ministers that we are debauching the morals of the youth of this city. I know that the great majority of directors are building plays that are clean. We have not been cleaning house four years. We began a few months ago and we have cleaned house with a vengeance. We have pledged ourselves not to put anything into pictures that will hurt the morals of any youth."

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9-15-21 *Los Angeles Times*

"Roscoe Arbuckle is his own worst enemy," declared Frank E. Woods, scenario writer and president of the Screen Writers' Guild of the Authors' League of America, at a hearing before the Public Welfare Committee of the City Council yesterday afternoon on the question: Shall the city of Los Angeles provide for a municipal film censor or censors

Mr. Woods was present with a number of other men prominent in the motion-picture industry to protest against city censorship, and he brought the Arbuckle case into his argument to show that the withdrawal of the Arbuckle pictures, since the San Francisco tragedy, is proof that the producers and exhibitors could be trusted to do their own censoring

"Public opinion," said Mr. Woods, "has already put its stamp of disapproval on Mr. Arbuckle's loose living, and declared that he is a bad influence. No censorship was required to stop his films. His reputation is gone. I believe his days are over as a film star, unless he should be acquitted under circumstances that would prove his entire innocence

"But I should like to say a good word for Arbuckle, now that everyone is kicking him when he is down. He was simply guilty of trying to be a good fellow, and I, for one, cannot believe that he is guilty of all of the crime charges against him. The public knows, however, that he did not live a sane, regular life, and that he thought only of pleasures, of eating and drinking, and the public has put its stamp of disapproval on his conduct. He gave parties at his Los Angeles home that, in those days now past, many prominent people of this city were glad to attend, but now that he is down, these people are kicking him.

The first reference to the Arbuckle case was made at the hearing by Mrs. F. S. Wilson of Minneapolis, Minn., who argued for censorship, and declared that neither Mrs. Clara Smith Hamon Gorman's motion picture "Fate" nor Arbuckle's pictures should be exhibited in Los Angeles. This brought forth the statement from Mr. Woods

The hearing itself was a lively one, with a number of speakers both for and against censorship. The anticensorship forces were led by Edward Roberts, and the speakers included William D. Taylor, president of the Motion-Picture Directors' association, who declared that the picture producers are cleaning house, and that the orders have gone forth from the manufacturers to produce only the cleanest of films. Mr. Taylor asked that the ministers and others who criticize the character of motion pictures assist in the work of improving the quality of the films

John W. Kemp presented resolutions adopted by the board of directors of the Chamber of Commerce opposing municipal censorship, and asked that the producers be given an opportunity to clean house with the industry

Rev. Gustav A. Briegleb, president of the Ministerial Union; Rev. S. T. Montgomery of the Church Federation and the Anti-Saloon League; William A. Spalding of the Proximo Club, and Louis C. Dodelan of the United Church Brotherhoods urged the enforcement of the present ordinance creating a censor to be known as commissioner of films, or to substitute for a single censor a board of seven or nine censors to be selected from the motion picture industry, the business world and the good government and church organizations

"The ordinance creating a film censor," said Dr. Montgomery, "was passed in 1917, but the position was not created because the film producers asked that they be permitted to do their own housecleaning. We have waited four years and objectionable films are still being produced. We desire to work no hardship on the motion picture industry, but the welfare of the people must be considered first of all."

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9-23-21

Los Angeles Herald

"I can say for the motion picture directors I represent that we are men with homes and family ties. We would not make a picture that we could not take our families to see," declared William D. Taylor, president-director of the Motion Picture Directors' association, at a hearing on censorship before a Los Angeles city council committee

"I have listened with amazement to the charges of ministers that we debauch the morals of young people

"I know that the great majority of directors are building plays that are clean. We have not been 'cleaning house' four years as alleged—we began only a few months ago—but we positively and genuinely have cleaned house

"We are pledged to put nothing into pictures that will hurt the morals of any youth."

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2-11-22 *Los Angeles Record*

...Rev. Briegleb, pastor of the Westlake Presbyterian church, crossed swords with Taylor, who was fighting censorship, in one of the hottest civic battles ever waged in this city

"The censorship fight was hot," Rev. Briegleb said. "Mr. Taylor and I were on opposite sides and yet in spite of this fact there was never anything between us but the utmost candor and courtesy.

"He was at the first hearing before city council, and I was very much impressed with him as a fine gentleman in every way—a man of exceeding culture and refinement.

"I remember that in one of our last conversations he asked me, jovially: 'Do you play golf?'

"Yes," I told him

"Well," he said, 'we will have to get together at the Country club for a game.

"We agreed good-naturedly that the fellow that made the worst score would be privileged to decide the censorship issue

"There is no question," I told him, laughingly, 'but that we'll have censorship, for I am a rotten player.

"He let it go at that. I intended to call him up and arrange for a game, but the pressure of work prevented."...

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9-27-21 *Los Angeles Herald*

William D. Taylor is landlord to cat and kittens that started light housekeeping between two walls on his setting.

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10-1-21 *Los Angeles Record* William D. Taylor
WHY IS A MOTION PICTURE DIRECTOR

A thinker who is not afraid of work and who knows what he is doing—he, I would say, is the type of the motion picture director of today

We recall the pioneer director who left the studio in the morning with a camera, \$50 cash and an idea, and returned in the afternoon with a one-reel drama. Some of the qualities of this versatile and highly ingenious genius of the past are again in demand in a glorified combination of author-director-producer today

But one who has partaken of the waters of Lethe with the best farewell wishes of all is that director, who like his megaphone, was little more than a mouthpiece for the man behind him. His script was a blue print and he was a construction foreman

Today many of the most successful directors are actor graduates; or come from the camera; or come from an assistant directorship. More and more it is the thinker—no matter whether he begins as actor, author, assistant director or cinematographer—who becomes the real director. Possibly it is because this man in many instances combines an executive

leadership with a hard-won knowledge of what the public wants for entertainment, and a practical experience of how to obtain that "what-the-public-wants."

More and more does the director tend to become a producer, arranging for finances, making his own picture in his own way and at his own risk; making pictures because he loves it, not because he can draw a good salary for making them

He is still boss of a producing unit and director of a cameraman and players

But he is becoming more and more an individualist, an interpreter of ideas, a molder of opinion—a power parallel to the statesman and the editor

In these tendencies the progress of the motion picture director may be traced

There is a growing honesty of purpose in motion picture direction today. The mere striving for effect, the reign of hokum, has passed. No longer are vital defects of story overlooked by public because the actors are excellent or the photography is exquisite. Fine acting and beautiful photography are integral parts of the art of pictures, but they are not its sole reason for being

Once upon a time one or more unusual scenes could carry a picture to success. The public could ignore defects and concentrate on the heralded novelty

But that was the public of yesterday. There is a new public today just as there is a new director. The public today is being surely recruited from the classes of intellectual culture and artistic appreciation

Novelties still have, and always will have, an audience. But novelty in any art or industry must be followed by merit that endures and that is continually surpassing itself

As a novelty, motion pictures have reached their pinnacle

Practically every effect effect and trick possible with a motion camera has been featured. Every imaginable sort of lens legerdemain, mat manipulation and multiple exposure has been experimented with. Every discoverable combination of fades, tones and tints has been utilized. We have tried animated titles, pictorial titles, no titles; we have played with back lightings, overhead lightings and floor lightings; we have contrasted mercury lights, arc lights and the sun itself; we have used art settings, realistic settings, futuristic settings, naturalistic settings, and no settings

We have tested on our palette every brush and every tube of color. Now we're going to paint some pictures

To be a genius requires work. The director today is not petting himself. He works, works, works on his picture. Then he works on it some more. Then, perhaps, he is ready to start actual production

The hard work, in picture making as in other arts, is in preparation. For a long time motion picture producers were too impatient. No sooner was a story purchased than the scenario staff and director were got busy simultaneously. The director got his script sheet

by sheet and as he shot his daily takes through the laboratory they were approximately edited and titled. At the end of the four weeks, or the twenty days, or whatever the production schedule was, the picture was given a final polishing and shot forth to a rather indifferent world

Today the motion picture is made before the camera is set up. Many times the author consults with the director before he writes his story; at any rate before he adapts it, if it has already been published. Then there are conferences between continuity writer and director; between director and art advisors, technical experts, and others

When it is time for the camera to blink its sixteen-a-second eye, 75 per cent of the hard work for the director is over; all he has to do is direct his picture

In this preparation the modern director has perhaps his most important duty in the recognition and preservation of the philosophy of the author. Emphasis has passed from mere plots and tricks to the ideas upon which all literature is based. Almost every novel and short story has some idea that it seeks to convey to, and impress upon its readers even although it is primarily only fiction and ostensibly only for amusement

Unless the director is picturizing a story of his own authorship, it is incumbent on him to determine the ideas of the author and to interpret them on the screen. This does not stifle the individuality of the director; rather it reveals it. In interpretation the director can best show his genius. And by the faithfulness and sincerity of that interpretation the director of today is judged by the public, whether or not the public realizes that fact

Preserving plot is a matter of mechanical diligence. Preserving ideas calls for originality, knowledge, perceptiveness and genius. These are the things the director of the present is developing in accordance with the dictates of the great unseen power that is surely speeding the motion picture on to its niche as an Art.

(A shortened version of this article, also listing Taylor as author, was printed on 4-24-21 in *Wid's Daily* under the title "The Director of the Present".)

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10-3-21 *Los Angeles Herald*

On completing the editing of his picture starring May McAvoy, William D. Taylor will go to San Diego for a few days.

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10-7-21 *New York Telegraph*

Enumerating eight fundamental reasons for its stand, the Motion Picture Directors' Association, of which William D. Taylor is director-president, petitioned the city council of Los Angeles not to pass a proposed censorship bill ordinance "which deprives us of our freedom as artists, limits our free expression as citizens, and place the future of the art

we love in the hands of its unsympathetic antagonists."

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10-8-21 *Los Angeles Herald*

VACATION RECOR

William D. Taylor left for San Diego Wednesday on a vacation between pictures

William D. Taylor returned to Lasky's Thursday from a vacation between picture.

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10-15-21 *Los Angeles Herald*

Jazz from the right of him, jazz from the left of him, jazz from the rear of him volley'd and thundered

Yet a modern Ulysses guiding his crew despite the songs of the sirens, William D. Taylor worked quietly on, directing Walter McGrail and little Mary Jane Irving and almost-as-little May McAvoy in his current picture

Nestled in the midst of a big Lasky stage like a bird's nest in a circus ring, kaleidoscopic chaos—visible and audible—burst from every side of the cozy little artist's studio in which Mr. Taylor was directing his players

To the right roared trombone and saxophone where Will Rogers was blundering about in a Broadway cafe

To the left a merry fiddle squeaked to the stamping of feet as Agnes Ayres and Theodore Kosloff danced together

And on the stage behind lively orchestral syncopation sounded from a Cecil B. de Mille ballroom

But the William D. Taylor company proceeded regardless

Yea, such must be the power of the director's concentration that a score of devilish brasses shriek about him, and even a bass viol and a kettle drum, but lo!! he is undisturbed

Even under the gentle rod of his eye and voice the leading lady listens to the jazz and shimmies not!!

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10-16-21 *Los Angeles Examiner*

It must be great to be a motion picture director when a pretty little actress bids you affectionate good-by after the day's work

"Come here, Miss Irving," calls William D. Taylor. "Will you be a good girl if I let you go home now and have a vacation tomorrow?"

Mary Jane Irving nods vigorously, her eyes sparkling. She lays the director's hand on her cheek and thanks him with a roguish smile. You see, Mary Jane Irving is 6 years old and is one of the most important and most delightful personages playing in the story William D. Taylor is now producing.

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10-16-21 *New York Telegraph*

Among the motion picture celebrities present at the initial appearance of Art Hickman, jazz harmony conductor, at the Ambassador Hotel in Los Angeles were Mr. and Mrs. King Vidor, Mr. and Mrs. Thomas H. Ince, Blanche Sweet, Viola Dana, Shirley Mason, William D. Taylor, Larry Semon, Tony Moreno, Mahlon Hamilton, Marshall Neilan and Jack Conway.

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10-24-21 *Los Angeles Examiner*

Fulfillment of a long-felt need in the motion-picture world was indicated yesterday in the announcement of the organization of the Hollywood Library Association, a \$200,000 corporation, which will erect in the heart of the industry a library which will be devoted entirely to works pertaining to all phases of the art

Negotiations are now under way for a site in Hollywood for a building which will house the offices of the association, the library and reading rooms. The organizers and incorporators are Roy L. Manker, Frederick Palmer, H. E. Teter, S. M. Warmbath, all officials of the Palmer Photoplay Corporation, and Charles Donald Fox of Los Angeles

With the avowed determination to maintain a repository of motion picture publication of the most extensive sort, the association aims also, in the language of its articles of incorporation, to "publish books, magazines, directories, encyclopedias and biographies relating to motion pictures." Its first book to published, entitled "Breaking Into the Movies," is expected to be off the press about November 15. It will contain articles by the highest authorities in filmland and will cover every possible phase of the motion picture industry

Among the well known contributors to the volume are Frederick Palmer, Frank E. Woods and Eugene Presbrey, president and secretary respectively, of the Screen Writers' Guild; Thomas H. Ince, C. Gardner Sullivan, June Mathis, Kate Corbaley, Jeanie MacPherson, Rob Wagner, Sid Grauman, Clifford Robertson, Del Andrews, H. H. Van Loan, Max Parker, Mrs. John Coogan, mother of Jackie Coogan; Frank Borzage, Mary Alden, Thompson Buchanan, Raymond Hatton, William D. Taylor, Clark W. Thomas, Leroy Armstrong, Lewis W. Thysioc, Rupert Hughes, Marion Fairfax and the Rev. Neal Dodd, rector of St. Mary of the Angels Episcopal Church, Hollywood.

(The book mentioned was evidently never published. There was a book titled "Breaking Into The Movies" published in 1921, but it was by John Emerson and Anita Loos.)

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10-26-21 *Los Angeles Herald*

William D. Taylor is not filming a newspaper story, but he and his company are keeping morning newspaper hours. They come to work at 6 p.m. and work until 2 or 3 in the morning. The picture stars May McAvoy

A motion picture studio is a small city, bristling with office and factory buildings. Many of them are concrete and several stories high. Therefore very little camouflage is needed when a director wants scenes showing the roof tops of a big city

That is what William D. Taylor is filming this week. A dozen huge spotlights were hoisted to the roof of the lasky studio, where a rooftop bungalow has been built, and there for seven nights the director and his company have been working.

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11-07-21 *Los Angeles Express*

William D. Taylor, working at night on the roof tops of New York (actually the Lasky studio) lost his footing on a ledge and fell 15 feet. His left arm and leg were severely bruised, but but the company didn't get five minutes' vacation on that account.

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1-7-22 *Los Angeles Express*

Those moving pictures bring fearful and wonderful combinations

So it was that a dramatic scene in one of May McAvoy's pictures, depicting a cripple trapped on a New York rooftop during a blizzard, was filmed on the night of day when the thermometer reached 96 degrees

Director William D. Taylor had it on his players. He could work in white flannels while they sweltered in furs.

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11-12-21 *Los Angeles Record*

In spite of the fact that November 10 is known to Mabel Normand and her intimates, as her birthday, it made little difference to that young lady when she arose to greet the day that meant the beginning of a new year in her life. She received and accepted an invitation from her producer, Mack Sennett, to take dinner with him and a friend, at his home. The hour was set for 7 and as usual Mabel was on time

As Mr. Sennett escorted Miss Normand to the dining room, which was darkened to that time, the lights were turned on and eleven of Mabel's friends rushed her to wish many happy returns of the day

A beautiful three-piece silver tea set was the gift of the entire company. Many less pretentious gifts were presented from the people who worked with her on the last picture, "Molly 'O," including an alarm clock from her director, Dick Jones

Those who helped toward making the party a complete success, were Mabel Normand, William D.

Taylor, Mrs. Catherine Sennett, Fay Borden, Mack Sennett, Mr. and Mrs. E. M. Asher, Dick Jones, Mr. and Mrs. Earl Mueller and John Grey.

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11-21-21 *Hollywood Citizen*

Some of Mabel Normand's studio friends gave her a surprise birthday party the other evening. The "surprisers" were Mack Sennett, Mrs. Catherine Sennett (mother of the producer), William D. Taylor, Fay Borden, Mr. and Mrs. E. M. Asher, Dick Jones (Miss Normand's director), Mr. and Mrs. Earl Mueller and John Grey.

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11-18-21 *Los Angeles Herald*

William D. Taylor went to Europe for rest, but Jesse D. Lasky is determined that some benefit shall accrue to Paramount from the producer's trip

Mr. Taylor has been given a story of Apache life to direct, with Betty Compson as star. Huge streets of the French capital are rising on the Lasky lot for the opening scenes, which will be filmed the last day of the month

Meanwhile Taylor's office resembles to the uninitiated the chaotic study of a savant engaged on the preparation of a geographical paper. Books and magazines of travel are heaped about, while memo slips containing data from the director's diary form an everincreasing drift on the desk. Prints of Parisian streets, programs of Paris theaters and other souvenirs that now are valuable reference material are scattered everywhere.

("Apache" does not refer to American Indians, but to a criminal class in the underworld of Paris.)

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11-18-21 *Los Angeles Examiner* Cholly Angeleno

Society is to taken an active part in the "Writers Cramp," which is to take place December 1 at the Ambassador

Up to date the prominent men and women who have made reservations and will entertain at dinner, prior to the ball that evening are: Mrs. William May Garland, Mrs. Hugh L. Macneil, Mrs. Louis M. Cole, Mrs. Russell McDonell Taylor, Mr. Roger G. Deering, Mrs. Maxwell Karger, Mrs. Frank H. Woods, Mrs. E. O. McLaughlin, Mrs. Thompson Buchanan, Mrs. Isidore Dockweiler, Mrs. Rupert Hughes, Mrs. Hancock Banning, Mrs. Homer Laughlin, Mrs. William Bishop, Mrs. Louis Nordlinger, Mrs. Montague Glass, Mrs. Isaac H. Jones, Mrs. Robert Wildhack, Mrs. Samuel Y. Johnson

Mrs. Philip Johnson, Mrs. Samuel Storrow, Mrs. Peter B. Kyne, Mrs. J. J. A. Van Kaafhoven, Mrs. Gene Straten Porter, Mrs. West Hughes, Mrs. Tully Marshall, Mr. J. Langford Stack, Mr. Marco Hellman, Mrs. Jesse L. Lasky, Mr. Charles Spencer Chaplin, Mrs. E. Avery McCarthy, Mrs. Sydney

Wallis, Mrs. W. S. Hook, Mrs. R. I. Rogers, Mrs. William J. Dodd

Mrs. Sherman Hoyt, Mrs. Jack Niven, Miss Mary Miles Minter, Mr. William D. Taylor, Mrs. Julia Crawford Ivers, Mr. Harold Lloyd, Mr. Larry Semon, Mrs. John Jasper, Mrs. Elmer Harris, Mr. Herbert Rawlinson, Mrs. Joseph E. Henabery, Mrs. W. D. Mathis, Miss Mary H. O'Connor, Mrs. E. Claire O'Neil

Mr. Frederick A. Palmer, Mr. James Young, Mrs. Jack Holt, Mr. Monte M. Katterjohn, Mr. W. S. Warbath, Mrs. King Vidor, Mr. George Foster Platt, Miss Ruth St. Denis

Mr. Jack Gilbert, Mrs. Milton Sills, Mrs. Percy Heath, Mrs. Waldemar Young, Mrs. Mahlon Hamilton, Mrs. Philip Rosen, Mrs. Wallace Reid, Mrs. Theodore Roberts, Rev. Dr. Neal Dodd, Mr. Byron Morgan, Mr. Louis Lewyn, Beulah Marie Dix, Mr. B. P. Schulberg, Miss Eve Unsell, Mrs. William P. Carleton, Mr. Lionel Belmore, Mr. J. Parker Read Jr., Mr. Mark Larkin, Mrs. Albert Shelby LeVino and others.

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11-21-21 *Los Angeles Herald*

Three William D. Taylor productions are included in the forty-one "films well-made" especial recommended for Children's Book week by the National Board of Review.

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11-25-21 *Los Angeles Times*

Grace Kingsley

Echoes From Cocoon Grove

They just can't keep away from the Cocoon Grove, these days, but, oh, what a shifting of partners there seems to be! Take Mabel Normand, for instance. Where's dear William D. Taylor these days? Dick Jones seems to be ace high, now, with the lovely Mabel. Well, he's her director. Maybe they do have to talk their work over together, and naturally Art Hickman's Orchestra puts them in harmonious frame of mind

...

(The following day, 11-26-21, Grace Kingsley retracted and said that was Dick Jones' wife and not Mabel Normand, Jones was dancing with. In any event this clipping of 11-25-21 shows that William D. Taylor and Mabel Normand were at one time a common couple at the Cocoon Grove.)

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Feb. 1922

Photoplay

William D. Taylor

I am mighty fond of New York and could not get along without going there at least once a year, for its artistic, dramatic and literary advantages, but as a place to make pictures it certainly cannot compare with Los Angeles. Honest and disinterested thought can produce no other conclusion. It takes twice as long to make a picture in New York and therefore costs much more. And even in an artistic product like

pictures, the cost is one of the most essential things to reckon with.

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12-1-21 *Los Angeles Herald*

That a director has to keep his eyes wide open at all times while making a picture was illustrated recently during the filming of scenes for Betty Compson's forthcoming Paramount picture, "The Noose." There was a stove in the scene painted to look red-hot. Just before the camera was turned, Producer William D. Taylor, discovered an extra man nonchalantly leaning against the stove

"Don't lean against that stove," shouted Taylor. "It isn't being done these days you know."

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12-2-21 *Los Angeles Herald*

The penalty for punning in William D. Taylor's company is social ostracism, which accounts for the subdued demeanor of "Props" this week

It seems that Taylor called for an array of liquor—or at least liquor bottles—for the cafe bar in one of the Parisian underworld settings in "The Noose" (which is not the title this picture will have on the screen)

"What is in that bottle?" asked Taylor

"Well, the contents were absinthe," said Props, "but they're absent now!"

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12-11-21 *New York Telegraph*

Frances Agnew

The writers staged their first annual cramp, a jolification, not a cause for a doctor—last Thursday evening at the Hotel Ambassador. Film historians take note! For it was a party to be recorded as perhaps the greatest single social gathering of literary and professional celebrities sever staged. They've had them all in a theatre at one time, but probably never at one dinner before. That old phrase, "The guest list reads like the 'Who's Who in Literature and Filmland'," has been abused until applied to this affair

And just for good measure, as well as to prove their magnetism, no doubt, the writers added the blue book of Los Angeles society to their roster, and they were all there in full force, marcel waves, low cut gowns and dress suits

The writers' cramp was really the "coming out" party of the Screen Writers' Guild organized here as a branch of the Authors' League of America some sixteen months ago, the proceeds of the lavish dinner dance and original entertainment to be used to equip the writers' new club house on sunset boulevard

The first cramp was staged with a decidedly novel entertainment "scenario," its biggest "situations" being a satirical act from the uncensored pen of Thompson Buchanan, titled, "Lo, the Poor Writer, or Father's Sin," a four-round boxing bout between Bert Lynch and Eddie Coffey, featherweights, and a battle royal of five fighters representing the pioneer scenario

writers, the fight to determine who wrote the first motion picture scenario. The lone woman won the fray, her only identification on the program being a few question marks followed by this note: "Hush! Courtesy prohibits using the name of a lady associated with so remote a date of ancient history."

The Rev. Neal Dodd was toastmaster, though his speech and those of Frank E. Woods, Thompson Buchanan, George Foster Platt, master of ceremonies; George Ade and others were "cut" because they could not be heard above the clatter and chatter of the diners

"Father's Sin" held the limelight. It was an uncensored travesty on film making, interpreted by Tully Marshall as the director, Theodore Roberts, assistant director; Noah Beery, cameraman, Mary Miles Minter, assistant cameraman; William H. Crane, "props" Sylvia Breamer, vampire; Enid Bennett, leading lady; Bert Lytell, leading man; Herbert Rawlinson, villain; Lionel Belmore as the owner of the company, whose name, Mr. O'Flaherty, didn't match his accent a-tall; Mayme Kelso as an "extra," and Roy Atwell as the abused author

It would take a column or two to list those present, so we can't, but our practical soul foresaw an old age of ease from the proceeds of a program could we have passed it around and had it autographed by just a small percentage of the celebrities present

On one side of our table where Mrs. Julia Crawford Ivers was the charming hostess, Mr. and Mrs. James C. Van Trees, James Pritchard and George Hopkins being her other guests, we glimpsed Mabel Normand, Antonio Moreno, May McAvoy, William D. Taylor, George Melford, Olga Printzlau, Eddie Sutherland, George Hackathorne, Mary Newcomb, Henrietta Crosman, Ethel Clayton, Harry Beaumont and so on. To the right, we reveled in the loveliness of Anita Stewart, Gloria Swanson, Betty Compson, Connie and Norma Talmadge, and so on and so on....

(The "Writers' Cramp" ball was held on 12-1-21. Over 1200 people attended, including Zane Grey, Edgar Rice Burroughs and most of the noted authors then living in Southern California, plus the movie people. Taylor escorted Mabel Normand to this event.)

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12-03-21 *Camera!*

William D. Taylor

November 30, 1921

Miss Fanchon Royer
Editor *Camera*
Los Angeles, Calif.

Dear Miss Royer

As the result of a spirited discussion held at the last meeting of the Motion Picture Directors' Association, I have been instructed to write you this letter

The Motion Picture Directors' Association feels that it would be to the material advantage of the industry if certain extravagant and unnecessary phases of Motion Picture presentation were curtailed

We mean specifically

Atmospheric prologues

Vaudeville numbers

Expensive orchestras

In almost all the larger cities of the United States first-run theatre managers have gradually added theatrical features to their feature entertainment until today in many instances the theatrical entertainment overshadows the featured photodrama of the program. The condition is a serious menace to any further advances in motion picture production

In the first place it is subtly impressing a certain class of our public with the thought that the play is not the thing but that the trimmings are. In other words it is belittling the importance of the photoplay upon which the entire industry has been built

In the second place, added numbers often take up so much of the program time that the feature picture is "raced" by the projectionist in order to maintain a time-table schedule. This works grievous injustice alike to audience and to author, director and players

In the third place, this custom is increasing the cost of exhibition to such a prohibitive figure that many exhibitors are forced out of business by the loss they must sustain, and admission prices are increased to such extent that we lose an important and intelligent—but economical—portion of our public

In the opinion of this association, whose members are dedicating their lives to the betterment of motion pictures, the over-elaborate prologue is a useless adjunct to the feature picture, often even destroying dramatic effect and turning the climax to anti-climax; the place for vaudeville is in the vaudeville house, and the greater portion of the picture-going public prefers its motion picture comedy and drama "straight"; and while the musical accompaniment is an invaluable part of picture presentation and is working wonders in furthering musical culture in this country, expensive orchestras are unnecessary and often in poor taste

The Motion Picture Directors' Association believes that these theatrical features have been brought to become such an important part in American picture programs through a mistaken sense of showmanship and in some cases more personal rivalry between managers. We believe that extravagant presentation is futile because it does not increase the attractiveness of motion pictures to the general public

Sincerely yours

Wm. D. Taylor, President

Motion Picture Directors' Association

(This letter was evidently sent by the Motion Picture Directors' Association to all the trade journals, and was printed by several of them.)

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12-15-21 *Los Angeles Express*

Employees of the Lasky studio will celebrate the completion of the huge new glass stage which has just

been completed with a big family dance to be staged next Saturday evening

Approximately one thousand Paramount production workers are expected to be present. This list includes employees from every branch of studio activity. Stars, directors, cameramen, carpenters, painters, artists, scenario writers, laborers, seamstresses, property men, electricians, accountants, laboratory workers and press agents will be there

One of the special events of the evening will be the contest dancing for the Fred Kley trophy—the silver loving cup presented by Studio Manager Kley. General Manager Charles F. Eyton will be master of ceremonies

Among the stars, players, and directors who will be present are Betty Compson, Gloria Swanson, Agnes Ayres, Wallace Reid, Rudolph Valentino, Theodore Roberts, William D. Taylor, Sam Wood, Madame Elinor Glyn, James Cruze, Philip Rosen, Paul Powell and Dorothy Dalton. Location work will carry one or two production units out the city thereby preventing greater attendance

An invitation has been extended to the Realart studio employees to be the guests of the Lasky studio at this party.

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12-17-21 *Los Angeles Herald*

Guy Price

To those who are finding difficulty in selecting Xmas presents for their favorite stars the following are suggested

Charlie Chaplin—A new pair of shoes

Mabel Normand—A peck of Irish spuds for her Xmas dinner

Bill Hart—A maxim-silencer for his new colt

Antonio Moreno—A new story book

Gloria Swanson—A gingham dress

Margorie Daw—Penrod stories

Colleen Moore—A red wig

William D. Taylor—A burglar-proof apartment.

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1-8-22 *New York Telegraph*

One of the burglars who robbed William D. Taylor of jewelry worth \$1,700 returned two weeks later and smoked a cigarette on the porch of the motion picture director's home

How did Mr. Taylor know about the return visit? The nocturnal visitor left the butt of his cigarette on the step. It was gold-tipped, of the exclusive brand used by the director, the entire stock of which was stolen with the jewelry

Between 8 p. m. and midnight of December 4, burglars battered down the back door of 404-B South Alvarado street. The police found evidence of a leisurely luncheon in the kitchen and—footprints on the bed upstairs! The visitors had thoroughly ransacked the house for jewels and cigarettes, but overlooked other valuables

The return visit of one crook adds to the mystery

This is William D. Taylor's second loss by larceny in six months. On his return from Europe his valet had decamped with nearly \$1,000 cash, clothes valued at as much, after cashing \$1,500 worth of forged checks

Incidentally, although it has nothing to do with the burglary, Mr. Taylor is directing a story of the criminal underworld, called "The Moose."

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1-1-22 *New York Telegraph*

Hollywood is the home of superlatives

Loveliest women, best-known authors, most famous actors, cleverest children—all seem impelled to the Land Behind the Silversheet

But William D. Taylor was not searching beauty or artistic talent—he wanted twenty hard-boiled yeggs

There are two tough mugs in Hollywood. Crooknose Murphy's and Bull Montana's. But twenty! Casting Director Goodstadt had a job on hand. He tried nobly. He rounded up a score of the toughest pug uglies the acting colony boasts—but they weren't tough enough for Mr. Taylor

Finally he got in touch with a pug who is an ex-con and he put it up to him

"T'anks," says he, "I can't attend your party meself, but I'll pass the word.

Sure enough, next morning they began to arrive: smooth and blue of jowl; unkempt and whiskered; with protruding chins, receding chins; wearing the niftiest gents furnishings, wearing rags; pugnaciously striding, gliding like shadows

Twenty men of the desired toughness were selected without further trouble. Today in Apache costumes, ugly faces uglier with yellow grease paint, they frequent Le Cafe des Apaches on the Lasky stage in a manner that strikes joy to the heart of director Taylor—and even to Betty Compson, although she can't restrain a little shudder when she looks at some of them.

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1-3-22 *New York Telegraph*

CHRISTMAS AFTERTHOUGHT

(from crayon inscription discovered by William D. Taylor on one of his sets)

Santa's like a cameraman

Though stockings do not thrill him, When he finds a nice arra

He does his best to fillum.

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2-8-22 *Los Angeles Examiner*

[from an interview with Howard Fellows, Taylor's chauffeur

..."I was driving Mr. Taylor and Miss Normand from the Ambassador Hotel, where they had attended a New Year's Eve party, to her home," said Fellows

"On the way they had a quarrel. I don't know what it was about, but both were very much excited

"Mr. Taylor took Miss Normand home and then returned to his apartment. Upon arriving there he broke down and wept

"On the following morning he did up some jewelry in a package and took it to Miss Normand at her home.

...

(On Jan. 3, 1922, Taylor purchased a jade tassel from Feagan's jewelry store for \$1250. That was probably the gift referred to by Fellows.)

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1-4-22 *Hollywood Citizen*

A "working baptism" of the largest stage in the world enclosed entirely in glass was given by William D. Taylor this week when he produced scenes for "The Noose" on the 250x128 area of the new crystal structure at the Lasky studio.

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1-8-22 *New York Telegraph*

William D. Taylor had a busy day recently during the filming of "The Green Temptation," Betty Compson's new Paramount picture which he is producing, making double exposures with four dissolves

These scenes show Miss Compson in the various styles of dress she assumes in the picture, but what the audience sees are her reflections in a big cheval mirror while she herself stands apparently unchanged before it. The idea is that she sees her reflection in the glass in a review, as it were, of the different characters—Genelle, the Apache; Coraline, the danseuse; Columbine, and the Red Cross Nurse

The difficulty in making these exactly match and give the proper effect is a trial for director, cameraman and star. Miss Compson had to change costumes over and over again

...

(Due to the limited advancements in film technique, dissolves such as the one described in this clipping had to be edited "in the camera" (shot in sequence).)

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1-13-22 *Los Angeles Record*

Exterior scenes for "The Green Temptation," formerly titled "The Noose," in which Betty Compson is being starred will be filmed in Pasadena, Cal. William D. Taylor, the producer, has taken the company to the California city of millionaires for three days. Upon his return to the Lasky studio the picture will be completed. "The Green Temptation" referred to in the new title is a marvelous emerald jewel.

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1-14-22 *Camera!*

The motion picture industry ranks high among business striving to aid the unemployed ex-service men

"Hey Buddy!" was the password at the Lasky Studio for several days recently when William D. Taylor engaged veterans to play the parts of French, Italian, Belgian, British and American soldiers in "The Noose.

Besides engagement of war veterans as extras, these men are employed in various capacities around the picture plants, as well as vocational training students of motion photography and other technical subjects.

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1-24-22 *Hollywood Citizen*

The fact that Ernst Lubitsch, the noted German motion-play director, cuts his pictures himself is hailed as a great achievement. Mr. Lubitsch may stand alone in this respect in Europe but not in America. Every foot of film in a William D. Taylor production, for instance, goes through Mr. Taylor's own hands at the cutting table. None but Mr. Taylor and his assistant sees the film until it is in continuity for a first projection. He cut "The Green Temptation" in just two weeks.

*

1-24-21 *Hollywood Citizen*

Welcoming comparison of American motion pictures with foreign-made productions, but expressing a desire to protect thousands of American workers from what they believe to be retrenchment policies of domestic producers, the Motion Picture Directors' Association, through its director-president, William D. Taylor, has wired the Senate Finance Committee, urging that imports of foreign films be either limited in quantity or taxed on value, with volume and cost of film production in the United States, as a basis

In the telegram sent by Mr. Taylor it is stated that motion pictures are being produced abroad far cheaper than they can be made here, and that producers are now establishing units for making affiliations abroad and are drastically cutting down domestic production

The eleven months ending May, 1921, compared with the previous twelvemonth, he asserts, show an increase of 36 percent in imports of exposed film negative and a decrease of 26 percent in exports

"Members of this association would deplore exceedingly, a situation wherein domestic producers would find it economically profitable to make pictures in Europe at lessened production costs and bring them to the United States for cutting, editing, and distribution ostensibly as American products," declares the director-president of the directors' association

There is now being prepared by the Senate finance committee a Fordney tariff bill, which imposes 30 percent ad valorem duty on foreign-made motion pictures imported into this country

The present national association of producers and distributors, it is said, is opposing the 30 percent tariff, fearing retaliation by foreign nations. They argue, it is reported, then American manufacturers would have to produce abroad, to enter the European market on a basis equal to their foreign competitors. This, they allege, would throw American actors, directors, workmen, artisans and laborers out of employment

On the other hand, it is stated that the actors favor a 60 percent duty based on American valuation, and through the Actors' Equity Association charge the producers with desiring a low duty in order to take advantage of cheap labor and materials in producing films abroad for use in this country

The motion picture-directors are said to favor limiting imported negative (exposed) to a designated percentage of domestic film production, this percentage to be divided among foreign countries in proportion to their respective volumes of film production

As an alternative measure, they suggest a heavy protective tariff based on production cost in the United States at the time of entry.

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2-19-22 *Omaha Bee*

One of the last interviews that William Desmond Taylor, noted director, permitted his press agent to send broadcast for publication dealt on a "disease" called "Filmphobia."

Taylor stated that it possesses dangerous possibilities which might easily wreck the future artistry of a director

"Filmphobia," said Mr. Taylor, "comes on you after you have been directing pictures for a year or more. Its manifestations are that you gage everything by film standards; you lose your pleasure in other forms of art for their own sake. A picture director suffering from 'filmphobia,' and I speak from experience, reads a novel and sees in it only screen situations—and misses the literary values. He sees a beautiful sunset—and immediately feels for the 'blue glass' which would translate those lambent colors into the grays, whites and black of the motion picture. The motion picture is a hard taskmaster. It is very apt to engross you to the exclusion of all other interests. When this happens you're suffering from 'filmphobia' and need a change of scenery

"To cure himself of actual or incipient 'filmphobia' and to renew his contact with the other allied arts, every motion picture director should have at least three months away from the studio every year. And more and more they are doing it. Cecil B. De Mille is now in Europe; D. W. Griffith takes appreciable time between each effort."

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2-5-22 *Los Angeles Times*

[from an interview with Antonio Moreno]

"I played golf with Mr. Taylor exactly a week before his death. We drove to the San Gabriel Country Club and remained there from about noon till dark. While there I introduced him to Asa Keyes, the Deputy District Attorney

"The next time I saw him again I met him at the Ambassador at a party. Mr. Taylor was with Miss Claire Windsor. I saw him leave the hotel with her. There were a number of picture people there that night. Saturday night—that is, a week ago tonight—Mr. Taylor was here in the [Los Angeles Athletic] club. He was in my room and with us were Arthur Hoyt and Capt. Robertson, who is a close friend of Mr. Taylor. We sat and talked awhile. Then Mr. Taylor, Mr. Hoyt and Capt. Robertson left. Later I learned they drove to Cedar Grove, near Pasadena. From there they drove to the Annadale Country Club

"I saw Mr. Taylor next at the Lasky studios, Monday morning at 10 o'clock. I had an appointment with him to go to the Vitagraph studios, on a matter of business importance to me. Chester Bennett of the Brunton studios, was with us. We were together till 12:30 p.m. that day

"We were unable to see the people we wanted that day. The appointment had to be made over again. I called Mr. Taylor again Tuesday at the Lasky lot, but I did not get to talk to him. I was informed that he was out on location on Mt. Lowe. Tuesday, which was the day before the murder, I could not get in touch with him

"Wednesday night Mr. Taylor called me at the club. I was in Mr. Hoyt's room when the call came. We discussed the business appointment I wanted Mr. Taylor to participate in. As near as I can now recall it, it was about 7 o'clock when Mr. Taylor called. He did not tell me much about his trip to Mt. Lowe

"Mr. Hoyt was present for the conversation. It lasted several minutes. Mr. Taylor then made an appointment for Thursday morning, at 10 o'clock. He appeared to be in best of spirits. He was pleasant and cheerful

"It was a few minutes after 7 that Mr. Taylor hung up. Then Mr. Hoyt and I went to the club dining-room and stayed there for dinner..."

(Antonio Moreno was having a contract dispute with Vitagraph and wanted Taylor's assistance in arbitrating it.)

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(various) (various)

[Mabel Normand gave many interviews and statements describing her last meeting with Taylor. This is an edited amalgamation of all of them, giving as much detail of the visit as possible while omitting interpolations. She had gone downtown to two jewelry stores and then to a bank.

...“After I explained to Feagen’s clerk what I wanted, I ordered Davis [Mabel Normand’s Chauffeur] to drive me to the Hellman bank at Sixth and Main Streets. On the way I noticed a sign that Harold Lloyd’s latest picture was being shown, and I decided to see it before going home

“I called up my apartment. Mamie [Mabel Normand’s maid] answered the phone and I told her what I intended to do

“But you can’t go to the picture tonight, Miss Normand,” she said. “Mr. Sennett called up and said for you to be ready to go on location tomorrow morning at seven o’clock with your make-up on. He’ll send a studio car for you

“And Mr. Taylor has called you three or four times and he sent his chauffeur over with a book for you from Parker’s, the bookstore. He said he had stopped at Robinson’s and he had another two books for you, and to ask you when you could call for them, or should he bring them over

“I think you ought to drive by his place,” Mamie went on, “and get the books and then come on home and go to bed, and I’ll serve your dinner in bed and comb your hair, so you can get up bright and early for work.

“I told Mamie I thought her idea great, and I’d do as she had suggested

“As I left the vault I glanced at my wrist watch. It was nearly seven o’clock. Then I wondered what books Bill had bought for me. I had my Freud with me and I thought he’d be pleased to know I read it in my car. I remembered there was a new book out by Ethel M. Dell, and I made a bet with myself that that was one of the books he had. I wondered about the other, until I recalled he had said a few days before that he knew of a fine critique on Nietzsche and was going to buy me the translation

“As I started to step into my car, I suddenly felt a great appetite for peanuts. I looked around. Standing across the street, against the curb at the Pacific Electric, was a little two-wheeled, glass-topped wagon filled with peanuts

“I told Davis to wait, skipped over, and picked up two bags of these and one of freshly popped corn. Then I handed the man a ten-dollar bill, the smallest I had

“He looked reproachfully at me and said he couldn’t change it, so I went in the drugstore. The girl at the counter changed it and smiled very nicely as if she recognized me

“I went back to my car and told Davis to take me to Bill’s. As we drove through the traffic I saw a news stand and hollered for Davis to stop there

“Displayed prominently was a Police Gazette, and on its front cover was a beautifully posed head of a pretty girl. Sennett had had his still-camera man making shots of me to go with the advertising for Suzanna, and we had wrangled a lot about the head poses

“And there on the front cover of the Gazette was an idea for a pose. So I hopped out and bought it

“We then went on to Bill’s house. I arrived at the house almost five minutes after seven. I told Davis I’d be gone only a little while, and asked him to sweep out the peanut shells I’d scattered on the floor of the car. I got out, left my Freud and magazine on the seat, and ran up the left-hand cement walk to Bill’s little house. I carried a bag of peanuts to show my gratitude for the two books he had for me

“A peculiarity the director had was that he never closed his front door during the day and seldom at night

“When I reached Bill’s open door I rang the doorbell and Peavey came to the door

“Good evening, Henry, is Mr. Taylor here?” [Henry Peavey was Taylor’s servant

“Yes, ma’am, he is on the telephone,” he replied
I could hear Mr. Taylor talking on the telephone in the little place underneath the stairs. He was talking quite loudly. His place is rather small. I didn’t want to step inside and have to listen. I don’t know to whom he was talking. I told Peavey I would wait outside

“I heard him say, ‘Good-bye, good-bye, good-bye.

“Then he rushed out to me, as Peavey went to the kitchen, and took both my hands in his

“He said, ‘I know what you came for—to get two books I’ve just got for you.

“Righto, my bright duck,” I said, going in. ‘And I brought you a present too. Guess what it is.’ I held the bag of peanuts behind me

“No man’s brain could possibly guess what you’d buy,” he retorted. But I’ll bet it’s something very fine.’ Mr. Taylor asked me if I had had dinner. I told him I had not and he said, ‘Oh, then please let me take you out to dinner.

“But I realized that Peavey had already served Mr. Taylor his dinner so I said, ‘Thanks, Bill, but Mamie’s going to feed me in bed tonight. I’ve a seven o’clock appointment to go on location, and I’m going to sleep early. But you go ahead with your dinner,’ I went on, seeing through the arch that separated the two rooms that the table was covered with dishes

“I’ve already finished,” Bill answered, ‘and I don’t want any dessert. Mabel, we have rice pudding, don’t you want some?’

“I said ‘no’ again
“He said, ‘But you’ll have a cocktail, won’t you? I’ll drink one with you, if you will.

“Sure,” I said. “And I’ve got just the thing for your dessert. Here it is, Bill—a bag of peanuts.

“He laughed and put the bag of peanuts on top of his piano. Then he shouted to Peavey to mix a couple of cocktails, and returned to his seat in front of his writing table

“I sat down on the piano stool. I said, ‘Oh, Lord, I’m all out of breath.

“He said, ‘Now don’t sit there in that hard seat, come over here and sit down,’ and he pulled up the rocking chair. I got up and then I looked around his drawing-room and told him, ‘Oh, you’ve changed everything.’ He said, ‘You haven’t been here for so

long you forgot.' I hadn't been to his house in two months. He said, 'The Victrola is the only thing new.' I noticed one thing in particular, and that was his desk was open and things all scattered about, checks and things like that. There was a photograph of mine on the desk

"For some time Mr. Taylor and I 'spoofed' each other in our usual way, while Henry worked about the back part of the house. Bill asked me to guess what books he had for me. I did, and he was astonished when I told him they were 'Rosa Mundi,' by Ethel M. Dell, and the translation of a German criticism of Nietzsche

"He got the books from a shelf and unwrapped them. Together we turned the pages, as people will with a new book, pausing to glance at a paragraph here and there and comment on it, and wondering if this new Dell book was as promising picture material as her other novels

"We discussed 'Three Soldiers,' a book by that Chicago newspaper man John Dos Passos. He had read it only recently and was much interested. And several other books came into the discussion. We talked a little of books and plays

"I said to Mr. Taylor, 'Oh, why does your company always produce the stories that are my favorites. Why I would gladly have played in "The Little Minister" or "The Morals of Marcus" because I love them so.

"It seems curious that part of our last talk should turn on my little disappointment, which seemed so important then, as to be almost a little tragedy of my own, when this great tragedy of Mr. Taylor's life, and mine, too, was to follow right after

"Peavey came in with the cocktails on a little silver tray. He put them down, and bowed low

"How do you do, Miss Normand,' he said in his shrill voice. 'I trust all is well with you.

"When he entered I almost doubled up with laughter. I stared at his curious attire. He wore green golf stockings, yellow knickers and a dark coat

"All's well, Henry, thanks,' I said. He asked Taylor if that was all for him

"Yes, Henry,' said Bill. 'Clean up out there and trot along. And don't worry; I think I can fix up everything downtown tomorrow.

"Henry fluttered about a while, and then bowed as he went out. He left by the front door, smiling broadly and saying good night to me and Mr. Taylor. The way he said it—he's a funny colored boy with lots of mannerisms—made me smile. It was about twenty minutes past seven o'clock

"When Henry had gone I said, 'Why don't you get him a set of golf sticks? Then he'd be all set up?

"Mr. Taylor's face grew serious then and he discussed Henry at some length, telling me how Henry had been arrested a short time before and how he had gone down to see the judge about the charge. And how he put up a bond of \$200 to secure Henry's release. He said he would do what he could to aid his servant if he was convinced that the man was not guilty, but he said that if Henry had been guilty of

doing any wrong that he would be forced to discharge him. I teased Mr. Taylor to tell me about Henry, but I never found out. The case was going to come off at 3:00 o'clock in the afternoon. But that's all I know about Henry's trouble

"He called me over to his writing table. I sat on the arm of his chair, and he pointed at the litter of cancelled checks and said

"Look, Mabel, what that damned fellow Sands did to me. Nearly every one of those checks is a forgery; and, do you know, he did such a good job that to save my life I can't tell which are my signatures and which are forgeries! Just look at this.

"He picked up one check he knew he had signed and beside it held one he was uncertain about. Neither of us could see any difference in the signatures

"What are you going to do about it, Bill? And what are you going to do about Sands?

"What on earth can I do about it?' he wailed. 'I'll never get it straightened out. As for Sands, of course he's been missing. If they ever find him, you can bet I'll do plenty to him.

Then we talked about Suzanna and how my picture was going, and the film Bill was working on at the time, and making a future dinner engagement before going to see the Harold Lloyd film, and about any number of things we were interested in. We were talking about the cameraman's ball next Saturday night, and he said he had a box, and I said I had one. He told me whom he was going to take and wanted to know whom I was going to take

"After I'd played the piano for him, as usual being scolded because I deliberately introduced a lot of discords, and we had about exhausted topics to talk about, finally I said I was tired, I had to go, and Mr. Taylor said, 'Well, this is the first of the month and I'm going to make out a lot of checks. Can I come up to your house later?

"I said, 'Well, yes, if I have my dinner downstairs. If I don't, I'm going upstairs and have a bath and go to bed and I will be asleep. Bill, please don't call me until 9 o'clock.' He said he would phone to me about 9 and see how I enjoyed the start of the book. He offered to call Fellows, his chauffeur, and take me home. But I said no, my car was at the curb. Mr. Taylor helped me with my wraps

"I picked up my books and stood on the little porch and Mr. Taylor came with me and pointed out who lived in the other apartments. We stood outside two or three minutes talking. Then he closed the screen door. I'm not positive whether he closed the glass door or not, but I think he didn't

"As we walked the pathway toward my car, he put his arm about me. In the cottage next to Edna's we saw a man sitting near the window under a light reading the afternoon papers. We walked toward the street, laughing and talking

"When we reached the curb, Davis was standing at the door of my car, his feet amidst the litter of the peanut shells he had swept out of the tonneau. Bill laughed when he saw them and then looked into the car and saw the Police Gazette lying there beside my

volume of Freud. He picked them up and held them at arm's length, and started to laugh

"He said, 'Good Lord, Mabel, you're going in for terrible literature this year. Here you are with Nietzsche under one arm and Freud and the Police Gazette close by. You certainly are going in for heavy reading this winter.

"I said, 'Yes, I wish I could get a hold of Joe Miller's Joke Book: that would complete the set.

"He exclaimed, "Who else in all this wide, wide world would be capable of having in her possession such extremes in literature? Mabel, Mabel, my darling, I'm afraid you're hopeless!

"He looked again at the things he held, then looked at me and shook his head—for he loved me dearly. Then he tossed them back into my car

"I pulled his ear lobe and said: 'Don't be silly, Bill. You won't believe it, but I bought that Police Gazette because of the pose of that girl's head on the cover.

"Then I suggested that we drop in to see Edna Purviance for a moment. Bill said, 'No, you wouldn't go out with me, now you have to go home to bed.

"I said, 'Well, toodle-oo, Bill, old friend; see you in a day or two.

"He helped me into my car. Then he said, 'Goodnight, I will call you up in about an hour.' That was the last time I ever heard his voice

"As my car turned around, I waved at him; he was partly up a little stairs there. I looked back and we wafted kisses on our hands to each other as long as I could see him standing there

"I never saw him again. I arrived about 7 o'clock and left at 7:45."

(The book Taylor had sent to her home earlier in the day was "The Home Book of Verse." Among the other residents of the bungalow court where Taylor lived, were actor Douglas MacLean (who lived in the next building on one side of Taylor) and actress Edna Purviance (who lived in the next building on the other side).

Two statements commonly attributed to Mabel Normand were interpolations and have been excluded from above:

(1) One newspaper quoted her as stating Taylor told her he had a premonition that something ghastly was about to happen to him. As soon as that statement appeared in print, she gave another interview explicitly denying having said it, and she stated that Taylor expressed no such fear or premonition during their meeting. It was probably interpolated from a statement made by Marjorie Berger, Taylor's accountant.

(2) The same paper later said Mabel had given a statement to the DA telling how the purpose of her visit to Taylor was to retrieve some letters she had mailed to him, and that Taylor had replied "either Eyton or Garbutt had them" (the letters). Mabel also denied having made this statement, and she was supported in her denial by Eyton and District Attorney Woolwine. In the official statement made to the DA by Mary Miles Minter, Minter told of asking Marshall Neilan what happened to the letters she (Minter) had written to Taylor, and Neilan told her he thought "either Eyton or Garbutt had them." Somehow part of Minter's statement had been leaked to the

newspaper, but it was mistakenly attributed to Mabel Normand.)

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APPENDIX

For those interested in additional information about Taylor, particularly the famous murder which ended his life, the following sources may prove useful, particularly those preceded by an asterisk. The only book-length treatment of the murder yet published is *Cast of Killers*. Most published recaps of the murder are filled with errors and all information must be carefully sifted for accuracy. In addition to the sources listed below, many books have had chapters on the Taylor murder, (including recently-published *Hollywood Heartbreak*, *Tales from the Hollywood Raj*, *Acts of Murder*, etc.), but they are not listed below because they add nothing to the established literature, and are filled with the usual errors. Of course the original newspapers of the time are also very useful; in addition to the 5 Los Angeles papers of 1922 (*Times*, *Examiner*, *Record*, *Herald*, *Express*) the *Chicago American* should be seen for its ultra-sensational coverage. If anyone is aware of any other published magazine articles or book chapters which have special information on the murder, please send me a photocopy of the material so the source can be referenced in any future bibliographies.

General Recaps

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- John Austin, *Hollywood's Unsolved Mysteries* (Ace, 1970), pp. 38-51
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- William H. A. Carr, *Hollywood Tragedy* (Fawcett Crest, 1976), pp. 49-72
- *Betty Harper Fussell, *Mabel* (Ticknor & Fields, 1982)
- Erle Stanley Gardner, "William Desmond Taylor," *The Los Angeles Murders*, ed. by Craig Rice (Duell, Sloan & Pearce, 1947), pp. 85-119
- Alan Hynd, "Murder in Hollywood," *American Mercury* (November 1949), pp. 594-601
- *Lt. Edward C. King, "I Know Who Killed Desmond Taylor," *True Detective Mysteries* (Sept.-Oct. 1930)
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- Colleen Moore, *Silent Star* (Doubleday, 1968), pp. 78-89
- Ellery Queen, "The Taylor Case," *American Weekly* (October 26, 1952)
- *Mack Sennett and Cameron Shipp, *King of Comedy* (Doubleday, 1954), pp. 222ff.
- Capt. J.A. Winn as told to Selby Lane, "Who Killed William Desmond Taylor?" *Front Page Detective* (June 1937) pp. 56ff.

Re: A Cast of Killers

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- Bruce Long, *Taylorology #1* (Fall 1985)
- Florabel Muir, *Headline Happy* (Holt, 1950), pp. 100-102
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- Richard Willis, "William D. Taylor—Master Producer of Masterpieces," *Movie Pictorial* (December 1915)

Fiction

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